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Vol. XXVI—No. 13—WEEKLY

NEW YORK, DECEMBER 31, 1927

Entered as second class mail matter,  
N. Y. P. O., under Act of March 3, 1879

PRICE 15 CENTS

## Fogg Museum Acquires Spanish Capitals

*Dated Romanesque Sculptures of  
1185 From Abbey of Santa  
Maria de Albanza Are Given  
by Friends of Museum*

A. KINGSLEY PORTER  
in Fogg Museum Notes

The Fogg Museum has recently acquired through the gift of Friends of the Museum two capitals which are of peculiar interest for the history of Romanesque sculpture in Spain. They come from the abbey of Santa Maria de Alabanza, near the hamlet of Labranza de Pisuerga, in the *partido* of Cervera, province of Valencia. Up to the present I have been unsuccessful in finding any historical notices of this church which seems unknown to the authors of *España Sagrada* and others who have written upon the ecclesiastical history of the region; however, ancient documents once existed and were known to the author of an eighteenth-century inscription in the modern church.

What lends the capitals particular interest is the inscription carved in strange Gothic letters on the abaci. The interpretation is not always easy, and the significance of several letters, and indeed words, is for me at least doubtful. On the first I make out:

PETRUS CARO PRIOR (F)ECIT  
ISTA ECLESIA ET DOMUS ET  
CLAUSURA EI OMA QUE AB E  
FUDAT ERA MCCXXIII

and on the second:  
ISTO ARCO FECI RODRICUS  
GUSTIUT' VIR VALDE BONU(S)  
(M)ILITE ORATE PRO ILO

Whatever may be meant by the curious phrase OMA QUE AB E FUDAT (*omnia quae videte ab eorum fundamentis? or omnia quae ab eo fundata?*) there can be no question of the general meaning, and, what is especially important, of the date. The dear prior Pedro built the church, the monastery, and the cloister in the year 1185; and the arch which presumably sprung once from the second capital was given by the exceedingly good man Rodrigo Gustio, a scion no doubt of the celebrated Castilian family. In other words we have in these capitals surely dated monuments of the year 1185.

As such they will be of vital interest to students of Spanish Romanesque sculpture. The chronology of the second half of the twelfth century has up to the present not been studied with the thoroughness the subject deserves. A prejudice against Spanish art has often led even serious students to assume that the art was *retardataire*, and so assign to its most conspicuous monuments a late date without sufficient study of the evidence. Such works as the *Pórtico de la Gloria* of Santiago, or the chevet of Santo Domingo de la Calzada were indeed definitely dated, and show a stage of development not behind the age, but on the contrary, remarkably in advance of what was being done at the same time north of the Pyrenees. But archaeology in general preferred to shut its eyes to such disconcerting facts, and to continue tranquilly in its belief that all the monuments of the full-blown (or for that matter early) Romanesque in Spain were late and wretched echoes of northern models.

The Alabanza capitals give us a definite point of support for the chronology of sculpture of the second half of the twelfth century in Spain. They show us exactly what the art of sculpture in the year 1185 was like. They serve as a point of comparison, from which the date of major monuments may be fixed with more exactitude than has heretofore been possible.

If, for example, we compare the Fogg capitals with the celebrated sculptures of the church of San Miguel of Estella, we shall at once perceive that the latter show

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"TOBIAS AND THE ANGEL"

This important painting (35"x32") by Titian is now on private view at The Gainsborough Galleries. The attribution to Titian is concurred in by Baron von Hadeln, Dr. Gronau and Dr. Mayer. It was shown in London in 1911. Courtesy of Richard Vitolo

By TITIAN

## PRADO RE-OPENS CENTRAL GALLERY

MADRID—Seldom has there been seen in Madrid such a brilliant assembly as at the recent reopening of the great central gallery in the Prado, which marks the happy conclusion of the work of rebuilding and reorganization started in 1912 by the late Señor Beruete, then Director, and successfully completed by the board of trustees under the Presidency of the Duke of Alba.

King Alfonso, the Premier and all the Ministers, all the diplomatic corps, prominent members of the aristocracy and the art world, emphasized with their presence the importance attached to this memorable event.

Founded in 1819 with the pictures in the Royal palaces, the Prado Gallery has been little affected by subsequent additions, such being the amazing richness of the original nucleus. Its changes have mainly consisted in the arrangement of the paintings. In 1851, following the example of the "Tribuna" of Florence, and the "Salon carré" in the Louvre, the most famous pictures were hung together in the oval Gallery, which was in 1899 given to Velasquez' works.

At the time when the wealth of a museum was gauged by the number of pictures and the amount of square feet of painted canvas or panel, the Prado had its walls covered with paintings from floor to ceiling. The arrangement was

(Continued on page 2)

## Romney Brings \$60,000 in Curzon Sale

LONDON—A Romney portrait of Diana Sturt, from the collection of the late Marquess Curzon, brought \$60,000 at Christie's on December 21. The purchase was made by an agent for an undisclosed principal. Eleven portraits from the collection were sold for a total of £24,000 (about \$120,000).

The Sturt portrait was painted in 1791 by Romney for a fee of 80 guineas. Another Romney portrait of Mrs. Yates as "The Tragic Muse" brought £577. Several times in its history this picture has changed hands for \$50.

A portrait of Sir Joseph Banks as a boy, ascribed to Gainsborough, but more probably by Copley, brought 950 guineas. Bonington's "View of Paris" brought £1,050 and Hoppner's portraits of Lady Vernon and Miss Laurent 1,700 guineas and £525 respectively.

## SPANIARD BUYS BOTTICELLI

MADRID.—Not content with her industrial supremacy, the city of Barcelona is making determined efforts to become one of the leading art centres in Spain. The Barcelona Museum is constantly being enriched with important purchases, gifts and bequests, and in one branch of

(Continued on page 2)

## ROMAN HEADS FOR DETROIT MUSEUM

DETROIT—The gallery of Roman art, heretofore rather scantily equipped, has recently been enriched by the acquisition of four portrait heads, three of which (the three emperors) were generously presented to the Museum by Mr. and Mrs. James S. Holden.

It is in the field of portrait art that Roman sculpture achieved its happiest results. The sober realism which characterized the Roman temperament was in itself favorable to the creating of likenesses true to life. Already in the clay, stone, and bronze works of the old Etruscans we find this great skill in the rendering of details, though in their representation of the figure as a whole they were less successful. (It is by no chance that later on in the Quattrocento we can notice in the portrait sculpture of the Tuscans, who are related to the Etruscans racially, similar characteristics of meticulously-observed naturalism.)

Roman sculpture, at first more or less a branch of the Etruscan, becomes during the course of the Republican centuries more and more dependent upon contemporary Greek plastic art. As early as the fifth century B. C. we have documentary evidence of Greek sculptors working in Rome. Furthermore, the conquest of the Greek world in the second century B. C. (especially the triumph of Aemilius Paulus over Macedon in 167 and of Lucius Mummius over Greece in 146) brought to Rome as booty such great masses of Greek statues of the finest

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## Sales For Year Reported in America

*Published List of Private and  
Public Acquisitions Represents  
Only Small Fraction of the  
Actual Purchases of Art*

Only a small proportion, perhaps one in twenty of the sales of works of art to private collectors in America, is published at the time of purchase. Even the museums do not always announce important acquisitions until several months have elapsed. The list which follows is, therefore, far from complete and almost every work of art therein could be paralleled by a number of things equally impressive. One gallery alone represented here by a half-dozen paintings has sold almost one hundred works of major importance since October of this year.

The only advantage which a list of this sort can have is to present, however inadequately, the scope of art collecting in America and to emphasize the search which is being made here for works of the finest quality.

Among additions during the year to private collections a few deserve particular mention. Among them are the two supreme examples of Siennese art formerly in the Benson collection which were acquired from Sir Joseph Duveen for the Frick Collection in New York. "The Temptation of Christ" by Duccio is one of the rarest examples of Italian Art in an American collection and because of its superb quality the "Way to Cavalry" by Barna is one of the outstanding purchases of the year.

Just before these two pictures were purchased Ingres' Portrait of Madame la Comtesse de Haussenville was acquired from the Wildenstein Galleries for the Frick Collection, the first addition for a number of years.

The collection of Jules Bache, also in New York, has been enriched by a panel by Petrus Christus, "A Carthusian Monk as Saint," purchased from M. Knoedler and Company.

Two other purchases of first importance were announced in the East. The Portrait of a Man by Rembrandt formerly in the James Ross collection, was bought by Governor Fuller of Massachusetts from Thomas Agnew and Company, and one of the finest Renoirs to come to America was sold to a collector in New York state by Wildenstein and Company.

In Detroit, Mrs. Edsel Ford purchased a full length figure of "The Madonna and Child" by Nino de Pisano from Demotte, a major piece of Italian sculpture which is now in the museum.

In the Far West the most spectacular purchase was that of Sir Thomas Lawrence's "Pinkie" by the late Edward H. Huntington from Sir Joseph Duveen.

During the past year museums all over the country showed almost unprecedented activity and added to their collections a long list of splendid works of art. Two things in New York stand out above the rest. The first was the courageous purchase by the Metropolitan Museum of Antonello da Messina's "Madonna and Child," a picture about which there had been dispute in high authority, but which the museum recognized as one of the great prizes of the year. Another fortunate purchase was that of the early XIVth century English chasuble, reported at some length in THE ART NEWS of December 17th.

One of the most notable additions to the collections in the Boston Museum is "The Marriage of St. Cath-



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## Sales For Year Reported in America

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erine" by Lorenzo Lotto. The Cleveland Museum has added fine works to several departments, among them Tintoretto's "Madonna and Child" and a Flemish portable ivory altar, circa 1200, both purchased from Durlacher Brothers. Other acquisitions were a French primitive portrait and Praxitelean bronze Apollo acquired from Dr. Hirsch.

The Denver Museum distinguished itself by the purchase of Maillol's "Summer," a superb full-length bronze, which apart from the Maillols in the Goodyear collection in Buffalo, is the only example of this sculptor's work in an American museum.

Three very important paintings have been added to the collections of the Detroit Museum. Rembrandt's "Visitation of St. Elizabeth" from Knoedler and Company, Gerard David's "Annunciation" and Titian's "Man with a Flute" from the Van Diemen Galleries.

Other notable additions made to public collections during 1927 are:

Metropolitan Museum—Titian's "Alfonso d'Este, Duke of Ferrara," Sargent's triple portrait of "The Wyndham Sisters" and six XVIIth century Gobelin tapestries.

Boston Museum of Fine Arts—Tun Huang panels and an Egyptian "old kingdom" sarcophagus.

Buffalo Fine Arts Gallery—Sculpture by Epstein, Despiau and Brancusi, and the "Mockery of Christ" by Lucas Cranach.

Cleveland—Gothic tapestry, "Perseus and Andromeda," and Redon's "Portrait of Mademoiselle Violette H."

Detroit Institute of Arts—"Midday's Dream" by Courbet, "Vision Antique" by Davies and "Mrs. Colin Hunter" by Sargent.

Among the additions of note to private collections are: A Marin watercolor purchased from Alfred Steiglitz by Duncan Phillips; a Gainsborough landscape, "The Market Cart," bought by Mr. Charles T. Fisher and the same artist's "Master Heathcote," purchased by Governor Fuller from Sir Joseph Duveen; Romney's "Captain Little's Children," purchased by Mr. Edward T. Fisher; a Rubens portrait sold to a prominent eastern collector by P. Jackson Higgs; Goya's Portrait of Don Manuel Garcia, sold by Howard Young to Mr. John T. Spaulding; Van Dyck's "Queen Henrietta" bought by an anonymous American collector and two fine El Greco's, "St. Martin of Tours" and a version of "The Purification of the Temple" purchased by Mr. Robert T. Paine of Boston and loaned by him to the Boston Museum.

## PRADO REOPENS CENTRAL GALLERY

(Continued from page 1)

usually according to size and shape, and there exists a "panorama" of the central gallery, of about 1880, in which the grouping of the most heterogeneous pictures and the utilization of every square inch of wall space is a veritable marvel. But towards the end of the century, the adverse criticisms grew in bitterness and

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intensity, and they must needs be heeded. A Royal Decree of June 7th, 1912, appointed a board of trustees, whose incessant labor of fifteen years has brought the results which can now be fully appreciated.

The first problem of the trustees was twofold: To enlarge the building, and to make it fireproof. The two wings spreading out from the Velasquez Gallery, built in 1914-1920, were the realization of the first portion. As to the second, after protracted studies of the subject, it was decided to rebuild all the roofs in reinforced concrete, thus obviating the danger of combustion or decay of the old wooden rafters, and avoiding the danger of expansion or contraction of the iron framework that was at first suggested.

For the first time for many years, the whole of the main floor is now accessible. The arrangement of the pictures has been carefully planned and thought out. The main entrance is into the hall or rotunda, from which open three doors: the one on the right gives access to the rooms of the primitives of the Northern schools; the one on the left to the Italian masters of the XVIth century, and the one in the centre to the Spanish Primitives, so closely connected with the other two. These three main streams are parallel, and show their mutual influence. By following the Italian wing, through Veronese, Titian and Tintoretto, one reaches Greco and the Spanish school at the point where the Spanish painters assimilate Venetian teachings. Passing Velasquez, who so greatly admired Tintoretto, one encounters the fertilizing stream of Flemish XVIIth century art that so much helped in the development of Spanish painting: Rubens and Van Dyck. The Madrid and Seville schools of the years following 1650 show how much they are indebted to Flanders. The Dutch school of the XVIIth century and the Flemish animal and landscape painters, not having any connection with the Spanish painters, are kept separate as well as the French pictures. By themselves are also the works of Tiepolo and the late XVIIIth century painters. Goya, at the end of the Spanish school, stands alone, as having received no influence other than that of his genius, a giant among the giants, the last of the Old Masters.

This arrangement is so logical and sensible that no one would ever dream that the Prado was originally built for a totally different purpose than it is serving. The present systematization aims especially at securing the best visibility for every picture, providing suitable back-

## SPANIARD BUYS BOTTICELLI

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art at least, that of Romanesque painting and sculpture, its collections are the finest in the world, boasting many unique and matchless specimens. The financial magnates of the city are energetically buying up works of art of the highest order. One of the latest on the field is Señor Cambó, the well-known financier and erstwhile Finance Minister. News has just arrived that he has recently purchased in Berlin a picture by Botticelli, belonging to Herr Simon, the banker, for the sum of 750,000 gold marks (\$200,000). The subject is the portrait of the Italian writer, Marullo, and the picture has been authenticated by Dr. von Bode, of the Berlin Museum, and Señor Folch by Torres, of the Barcelona Museum. Among Señor Cambó's recent purchases are a Greco, a Goya—Cupid and Psyche—and a Pieter de Hooch.—E. T.

## GAUGUIN BRINGS 46,000 FRANCS

PARIS—At the sale on December 13 at the Hotel Drouot of modern paintings directed by M. Bellair, assisted by MM. Hessel and Bignon, the highest price, 46,100 francs, was given for a picture by Gauguin, "L'Oudine." A rather bizarre portrait, entitled "L'Ambassadrice," by Marie Laurencin, was bid up to 20,100 francs by M. Hessel, the expert. Comte de Beaumont acquired for 10,000 francs another still more extraordinary portrait by Marie Laurencin, entitled "Les Colombes."

A copy of "La Chanson des Gueux," Pelletan edition, 1910, with engravings by Steinlen, on China paper, brought 22,000 francs on the last day of the sale of M. Debacker's library, directed by Me. Lair-Dubreuil.

grounds and congenial and closely related neighbors. The chronological order followed is not a rigid and inflexible one, although the periods have been respected as well as the schools.

Such is, roughly described, the present condition of the Prado, so different from that of a few years ago. Its matchless treasures have been enhanced by an arrangement which is as perfect as is humanly possible, yet the daily work of incessant improvement that is to follow will make permanent the position it now holds among the premier art wonders of the world.—E. T.

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## ROMAN HEADS FOR DETROIT MUSEUM

(Continued from page 1)

quality, that there was literally no need for a native production; and during the following centuries, in the field of ornamental and decorative sculpture, the Roman artists restricted themselves, for the most part, to copying the existing treasures. In their portrait art alone, for which they were unable to find ready-made substitutes, an independent life was preserved.

Among the best portraits are those of the late Republican era, the second and first centuries B. C. The forte of Hellenistic art, still alive at this time, here meets with the old Italic talent, resulting in such works as the marble bust of Pompeius in Copenhagen with its expressive, scrutinizing glance, and the bronze bust in the Vatican (since the days of the Renaissance called without reason Brutus) with its menacing sombreness, both distinguished by a grandiose perception of the inner life. It is with this group that the earliest of our busts belongs, the head of a bald, elderly man with keen, spiritual features, closely related to the well-known marble Cicero in the Vatican. The work might have been done in the latter half of the first century B. C.

In the following period of the Emperor Augustus, the golden age of Rome's power and culture, all of the arts, sculpture as well as poetry, seek contact with the classic Greek art of the fourth century. This means that in portrait art a general idealism will supersede the minute realism of the preceding period. The marble head of the Emperor Augustus, despite its convincing likeness (proved by many other extant representations), is in its decided protruberance of the brow, its "Greek" nose with the broad root, and its slightly opened mouth, strongly reminiscent of types of youths by Skopas and Praxiteles, and a good example of that classic tendency.

In the following period—that of the

Claudian emperors—this cool and somewhat over-dignified style again becomes more enlivened by well-observed details, while the age of the Flavians, with the full and sumptuous baroque of its art as a whole, brings to portrait sculpture an increasing superficiality of technique, a neglect of details, and a certain heaviness of form. Under Trajan the plastic style becomes harder and sharper, to be superseded under Hadrian (117-138) by a new period of smooth and eclectic classicism, which in portrait art is represented at its best by the numerous existing statues and busts of Antinous, the emperor's beautiful friend. Hand in hand with an external elegance, there is a decline of the inner life of sculpture; and yet here as well as in the following period of the Antonines, it is again the portrait in which the Roman sculptors are most successful. Under Marcus Aurelius they begin to loosen the mass of the hair by the new device of boring, thus enlivening it by stronger contrasts of light and shadow; and also to make the glance more vivid by such plastic means as the hollowing out of the eyeball, or even the slight boring of the cornea to produce the effect of reflected light.

The beautiful portrait head in our collection of Septimius Severus, who ascended the throne thirteen years after Marcus Aurelius's death (193), shows clearly all these characteristics. The subsequent period of the soldier emperors, with its uninterrupted sequence of gravest disturbances for the empire, naturally was not favorable to the development of the arts. Nevertheless, the portraits still preserve a great force of characterization, combined with an animated bearing and a vividness of expression. The head of the Emperor Philippus Arabs, a man of Semitic extraction, who as commander of the imperial guards had assassinated his predecessor, Gordianus, in 244, only to suffer the same fate a couple of years later at the hands of Decius, shows in its hard features with widely opened, distrustful eyes, that type of the successful sergeant, brutal and hesitating at nothing, who in those days used to rule over the empire, and illustrates at the same time the astonishing faithfulness with which the artist was able to depict it.

This impressive portrait art flagged little by little after the middle of the third century, and in the rigid features of the portraits from Constantine's time, with their huge, conventionalized eyes, we are at the end of the great free and vital art of the antique and at the gateway of the Middle Ages with their new and heterogeneous ideas.—WALTER HEIL.

## DENVER MUSEUM'S EXHIBITIONS

DENVER—Museums organize their exhibition seasons, not according to the calendar year, but according to exhibition seasons prevalent throughout the country. However, since most other institutions cast up their accounts in December, it may be of interest at this time to recount the work done by the Denver Art Museum since the opening of the 1926-1927 exhibition season, which began Sept. 1, 1926. From the date last mentioned to the present, a period of 16 months, the Denver Art Museum has shown at Chappell House 60 distinct exhibitions of art, or an average of about four exhibitions each month.

These exhibitions have embraced the work of American, European, and Asiatic artists and craftsmen. An unusual feature has been the variety of display. Some persons are under the impression that one goes to an art museum to see paintings, with an occasional exhibition of sculpture, but the exhibitions at Chappell House have included many of the applied arts, prints, drawings, lithographs, etchings, photography as well, and have dated from the most productions to Chinese porcelains antedating the birth of Christ. Among the major exhibitions brought to Denver by the museum have been several outstanding shows, the equal of which have not been previously presented to Denver. Two exhibitions of old and well authenticated Old Masters, including such names as Rembrandt, Rubens, Titian, Tintoretto, P. Veronese, Frans Hals and other painters of this type, have been made possible through the Van Diemen galleries of Berlin, Amsterdam and New York. Some 15,000 Denver residents visited these exhibitions, heretofore im-

A remarkable exhibition of old Chinese porcelains and bronzes was shown, including the Han, Tang and Sung periods, all before the later Ming. The Maillol sculpture by the great Frenchman, Aristide Maillol, resulted in the purchase for the Denver Art Museum of the first Maillol bronze owned by any American museum, and the Old Masters' exhibition brought another rare acquisition in the purchase of a head by Peter Paul Rubens.

In the field of applied arts one of the most important exhibitions was a joint display of Coptic textiles, circulated by Tiffany, and a small but excellent display of East Indian and Paisley shawls owned by Mrs. Bovey of Minneapolis.

Denver originated the movement to attract more attention to church art, and under the capable direction of Miss Marion Hendrie, a splendid church art exhibition was assembled by the museum and displayed. The interest in this was so great that a request was made from the Pacific coast for a circuit, but as the collection was loaned from many parts of the country this was found to be impracticable.

Among the excellent exhibitions of prints and drawings may be mentioned especially drawings by Maillol, and lithographs or etchings by Matisse, Picasso and Derain, as well as a beautiful display of drawings and lithographs by George William Eggers, former director of the Denver Art Museum and now director of the Worcester Art Museum.

The Denver Art Museum has been adding at every opportunity to its now distinguished American Indian art collection, and in connection with this work, three exhibitions of Indian art including a loan exhibition of blankets, pottery, baskets and other articles, an exhibition of Pueblo Indian paintings and an exhibition of Kiowa Indian paintings.—M.A.C.

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"THE CLOUD"

By JONAS LIE, N.A.

This painting, which won the Carnegie Prize at the Academy exhibition, will be included in the artist's exhibition at the Macbeth Galleries opening January 3rd.

### SCULPTURE SHOW FOR CARNEGIE

An exhibition of American sculpture has been arranged for the Carnegie Institute by the Associated Dealers in American Painting. About seventy pieces will be shown, including a group of sixteen small works by Davies and eighteen by Chester Beach. The exhibition will open in Pittsburgh on January 16th.

A tentative list, only, has been prepared and it is therefore impossible to publish an exact announcement. The show will, however, be representative of the various tendencies in American sculpture. Among the most important pieces on the proposed list are the following: "Spanish Gentleman" by Hunt Diederich, "Standing Lincoln" by Daniel Chaster French, "Joy of the Waters" by Harriet Frishmuth, "Cupid and Gazelle" by Paul Jennewein, "Peacocks" by Gaston La Chaise, "Mother and Child" by Robert Laurent, "Indian Runner" by Paul Manship, "The Boxer" by Heinz Warnecke, "The Branding Iron" by Mahonri Young and "Pegasus" by William Zorach.

### PHILADELPHIA HAS GOBELIN LOAN SHOW

Five historic Gobelin tapestries, the famous Don Quixote series, have been placed on display at the Pennsylvania Museum, Memorial Hall, Fairmount Park, and will form the nucleus of an important tapestry exhibition when the treasures now at Memorial Hall are moved to the Art Museum on the Parkway.

Each of the tapestries represents an amusing incident in the adventures of Don Quixote. The scenes are Don Quixote Guided by Folly, signed by Neilson, 1783; "Don Quixote Misled by Sancho, Mistakes a Peasant Girl for his Dulcinea," signed by Cozette, 1773; "Don Quixote Asks Permission to Address the Duchess," signed by Cozette, 1773; "Don Quixote Served by the Ladies," signed by Cozette, 1773, and "Sancho Departs for the Island of Barataria," signed by Audran, 1773.

The series has been loaned to the museum by Mr. and Mrs. Fitz Eugene Dixon, of Rouale Manor, Elkins Park.

Four of the series were presented in 1774 to Charles-Antoine de la Roche-Aymon, Archbishop of Reims and Grand Almoner of France, by Louis XVI. The Archbishop baptized Louis, confirmed and married him.

The fifth tapestry, "Don Quixote Guided by Folly," was given to the Duke of Hesse-Darmstadt by Napoleon in 1810. All five were purchased in 1883 by the King of Spain and remained in the royal collection until early in the present century, when they were acquired for the J. Pierpont Morgan collection. Mr. and Mrs. Dixon purchased them from the estate of Mr. Morgan.

"Charles Coypel painted twenty-eight scenes from Cervantes' 'Don Quixote' between 1716 and 1751," Joseph Downs, assistant curator of the museum, said. "The engravings from these paintings, served innumerable times as models for the tapestry weavers of the Gobelins, this subject having facile adaptability to a set of many or a few pieces."

"The crimson, leafy ground appeared for the first time in 1760 under the hand of Jacques, who discarded the yellow mosaic alentour used theretofore by Fontenay and Audran."

"The garlands of flowers were designed by Tessier and Desportes painted the cartoons for the sheep, dogs, monkeys and peacock."

### 142,000 FR. FOR MATISSE CANVAS

PARIS—The sale of the modern paintings at the Hotel Drouot on December 17th, conducted by M. Bellier, assisted by M.M. Hessel and Bignon, brought very high prices. A portrait of a woman seated, "La Rose-Thé," by Renoir, went to M. G. Bernheim for 162,000 francs. A still-life by Henri Matisse, "Les Crevettes Roses," brought 142,000 francs, and "La Femme Assise dans un Fauteuil," by the same artist, 78,100 francs. The portrait of M. Brummer, seated in an armchair, by the douanier Henri Rousseau, attained 98,000 francs and his suburban landscape, 39,000 francs.

### PHILADELPHIA PLANS UNIQUE STUDY ROOMS

PHILADELPHIA.—One of the most ambitious and comprehensive schemes yet evolved for the study collection arrangement in a museum has been prepared for Philadelphia's new Museum of Art. This was learned through an announcement by Fiske Kimball, director of the Pennsylvania Museum, whose treasures soon will be removed to the new building. The plan of the study collection floor also was made public. In its service to industry the new Museum of Art proposes a programme more comprehensive than any in operation elsewhere.

"The museum," said Mr. Kimball, "plans to have trained specialists in the manufacture of textiles, ceramics, furniture, wallpaper, and other objects, on whom manufacturers may call for expert advice concerning industrial problems, which a knowledge of the arts and its methods will help to solve."

Because of the unique plan for the separation of its study collections, the new museum will also lend itself to efficient development of courses for employees of shops and department stores.

On the study floor, below the main exhibition floor, a multitude of paintings, prints, textiles, ivories, ceramics, jewelry and metal work will be arranged. Just as the principal exhibition floor with its displays will be designed primarily for the pleasure of the public, so the study floor will be planned to serve the specialist.

"Another added service the new museum will render," said Mr. Kimball, "will be closer cooperation with the school. Classes may visit the museum at regular intervals and be met by specially trained teachers, familiar with the work of art and their history."

It is recalled that it was in larger sense the plan for the display of the study collections which won for the new museum a gift of \$350,000 from the General Education Board of New York, one of the principal Rockefeller foundations. This organization, Mr. Kimball explained, is interested specifically in art in its relation to industry.

On the study collection floor will be shown the multitude of secondary objects, illustrating whole series of every possible variety, of the keenest interest to specialists, though vastly fatiguing to the general or casual visitor.

The collections, Mr. Kimball explained, will be arranged according to a systematic division of material and technique—separate study collections of ceramics, glass, metal work, textiles, miniatures and even paintings. This arrangement, he added, is a cross classification with the principal exhibition floor above, an advantage wholly novel, never before systematically attempted in any museum, and one that is expected to be of the greatest value.

It will be from these study collections that a few of the finest of the objects of the different crafts can be selected, to be shown from time to time in the galleries above. Thus, the public will see a few fine specimens, which are all it is prepared to digest, and will be spared the fatigue of wandering amid acres of one particular type of collection.

The study collection will have no broad lines of geographical division; the eastern paintings will be associated with the paintings of Europe and America, though not in the same, but in adjoining galleries. The print cabinets will house Japanese prints and western engravings. The same grouping will be carried out throughout the entire study collection floor. The advantages of this system have long been appreciated in the field of crafts, where ceramics or metal work, whether of the East or West, have commonly been shown together to the great benefit of the student.

Even as the collection will have a dual arrangement, so it is planned to organize the staff of the new museum along similar lines. Each curator will be in charge of one group of the study collection, with such assistants as will be required for the specialized fields in each group. Thus the curator of paintings will have as his particular care all the paintings in the possession of the museum, and his assistants will be concerned either with special classes, such as Far Eastern paintings, or with particular collections.

Paralleling the exhibition collection, however, the staff will have, in addition to the curators, experts whose concern will not be limited to pictures or pottery or metal work, but will embrace all the objects of the fine and the decorative arts of a certain geographical or temporal division.

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## AMERICAN ART IN HECKER BEQUEST

DETROIT—The Institute has recently received an important bequest: a sketch attributed to Rembrandt, a landscape by Dewing, two Tryons and an allegorical subject by Church, through the will of the late Colonel Frank J. Hecker. Colonel Hecker was one of the early incorporators of the old Museum of Art and a generous donor to the acquisition of the site of the present building. Throughout his life Colonel Hecker showed a great interest in the arts and began collecting while still a young man. He was especially attracted to certain phases of American art—particularly to Whistler and the artists influenced by him.

The study head of an old man, attributed to Rembrandt, is one of those expressive, broadly painted studies in which the work of Rembrandt and his nearest pupils is so rich. It probably represents a type from the lower Jewish classes at Amsterdam, which, on account of his psychological interest in their resigned and deeply human expression, Rembrandt loved to use as studio models. Study heads of this type form a large part of Rembrandt's work, and his fame as a character painter is based partly upon these wonderful representations of human suffering. The fine, soft *Clairobscur* which envelopes the figure, the mild and golden color scheme, and the easy and smooth technique, place the painting in the forties of the seventeenth century, when Rembrandt was at the height of his fame. Although the portrait has not been accepted by the special students of Rembrandt's works as an absolute autograph painting, the execution is so close to that of the master that it does not greatly matter, so far as our enjoyment of the expression and the technique are concerned, particularly since in these study heads even the specialist finds it more and more difficult to differentiate between the work of Rembrandt and that of his best and nearest pupils. It is a most welcome addition to the small collection of Dutch paintings in the museum. Rembrandt himself is so far represented only by a religious subject, *The Visitation*, and a legendary theme, *The Death of Lucretia*, from his workshop, and for the understanding of these larger figural compositions it is most necessary to have an example of Rembrandt's art from which we can judge how carefully the artist studied the expressions of his models before using them in his religious or historical compositions.

The two paintings by Dwight W. Tryon, *Spring* and *Autumn*, are companion pictures, painted in 1893, when the artist was under the influence of the impressionistic theories of painting which were making their way to America in the wake of the many American artists who were returning from Europe, where the new ideas had held sway for some time. This new ideal in painting, in which there was a renunciation of the form produced by lines, and the substitution of its effect by chromatic values of color, harmonized in the medium of natural light, found a ready response among such men as Whistler, Tryon, Dewing and Twachtman. Tryon's reaction was in a brightening and heightening of his palette (compare his earlier painting, *Before Sunrise, June*, in the Museum's collection) and although they express much the same subtle sentiment, the delicate tans and browns of the earlier picture here give way to soft greens, pinks, yellows and blues. As in most of his works, he here represents nature in a reticent mood. In *Autumn* we do not see the vivid colors which we usually associate with this period of the year, but everything is softened and subdued, as though the artist were endeavoring to express something of the sadness of the last glow that comes to nature before its final succumbing and death and as in all his work he seemed more anxious to express the intangible spirit of nature than her palpable outward form.

The painting by Thomas W. Dewing was painted in the same year as the Tryons, 1893, and has much the same general color scheme. It shows two young women dressed in the costume of the "mauve decade" out in a meadow before a green wood over which the moon is just rising. Dewing is one of the few American artists who have given us definite types of American womanhood. Though far removed from Colonial days, his women are still daughters of Puritanism and it is most interesting to contrast them with the present day "flapper"

type. In the comparison they seem hardly made of flesh and blood but, as someone has said of them, more "the essence distilled from the fading of what is womanly, the mere fragrance of dead rose-leaves." As Dewing grew older he became more and more enamored of the subtleties of color and lighting which were occupying the attention of artists as a result of the growing influence of Impressionism. He came to be less concerned with form as form, and increasingly occupied with its abstract expression. The other painting by Dewing in the Institute's collection, *The Recitation*, is perhaps even a better illustration of this tendency.

The last of the paintings in the Hecker bequest is *The Fog*, by Frederick S. Church. It should be of particular interest locally, as Mr. Church was born in Michigan (Grand Rapids) and is numbered among the Michigan artists who have gained national reputation. *The Fog* is an allegorical representation of this phenomenon of nature and represents a very lovely nude girl with long flowing golden hair, riding up out of the sea on a white horse, surrounded by cloud-like formations of white fog, warmed in color by numerous soft notes of pink, green, blue and rose.

Like Dewing, he has created an original type of American girlhood, but Church's maidens are in the Greek rather than the Puritan tradition. He is interesting as a type of American artist who owed nothing to foreign study, his work showing little of the new influences which had come into French art during his time. But in spite of a manifest amateurishness in his work, there was a certain charm and freshness about it that not only captured the public but had an appeal also to the men returning from the Continental studios, perhaps because his light, bright tints had much of the quality of washes of water color, and perhaps, too, because of their undeniable decorative feeling.—JOSEPHINE WALTHER.

## DUVET ENGRAVINGS IN BOSTON

BOSTON.—The Museum of Fine Arts, Boston, has arranged an exhibition of engravings by Jean Duvet. It comes at a fortunate time, following the recent display of the Museum's water colors by William Blake. The art of each of these men is permeated by a mystical and intensely felt religion and is the direct expression of vivid inspiration. Neither cared much for the means of expression and, in the case of Duvet, in particular, his technical imperfections blinded the world to his spiritual vision.

Jean Duvet was a goldsmith by profession. His metal work first attracted the attention of Francis I and won for him the position of jeweler to the King, and to his successor, Henry II. As an engraver, Duvet's external style was derived from Italy. The most powerful influence on him being that of Raphael, interpreted by Marcantonio and Mantegna. He adopted the Renaissance style of picturization using fully modelled figures in flowing robes in the midst of elaborate architectural settings. Mythical animals and supernatural beings were mingled with human figures to express emotions that sprang from his spiritually charged imagination.

The Museum of Fine Arts is exhibiting nineteen subjects by Duvet. Nine are from his masterpiece, the Apocalypse series, which like Blake's Book of Job inventions, was produced in his mature years. This series was begun in 1546 at the command of Francis I and Henry II

and was published in Lyons in 1561. The twenty-four engravings which it comprises, are powerful interpretations of the poem, and are unique in their religious fervor among the work of the XVIth century artists. In an adjoining gallery in the Print Department of the Museum hangs Dürer's Apocalypse series. Duvet obviously borrowed much in idea and design from the earlier master but he imparted to his version a passion and a movement that is lacking in the more majestic, precise and static work of Dürer.

Several of the Unicorn series are shown, and Duvet's portrait of Henry II escorted by emblematical figures. This portrait was probably made in 1550 and is one of a series of eight subjects dealing with the loves of this king and Diane de Poitiers.

Duvet was not an artist of design. All the elements in his compositions were given equal importance. He was fond of covering the entire plate, frequently crowding the design. It was a favorite scheme of his to finish the engraving with a rounded top suggestive of Renaissance architecture.

In his haste to give graphic form to his emotional thoughts, he imparted vigor and conviction to his work but sacrificed lucidity and organization. It was difficult for his age and for succeeding centuries to forgive these technical shortcomings, and it is only in comparatively recent years that they have been subordinated to the true appreciation of the artist's genius.

## CLEVELAND ENRICHED BY HOLDEN BEQUEST

A gift of \$150,000 from Mrs. L. E. Holden to the Cleveland Museum of Art insures the continuous upbuilding of the collection of early Italian paintings given in memory of Mr. Holden.

The money will establish an endowment to be known as the Delia E. Holden Fund. The Museum trustees are already negotiating for a portrait by an important Italian master, the purchase of which will constitute the first addition to the Holden collection from Mrs. Holden's gift. The collection is now regarded as one of the important collections of early Italian art in this country.

## NEW HAVEN PAINT AND CLAY CLUB SHOW

The New Haven Paint and Clay Club announces its Winter Exhibition which will be at the Free Public Library, opening on Thursday, January 12th, and closing on Thursday, February 2nd. The club had hoped to have its next exhibition at the new Yale Art Museum but that building will not be finished until late in the Spring.

A private view will be given to members, exhibitors and invited guests on the evening of Wednesday, January 11th.

The exhibition will consist of original works done in any medium and which have not been previously exhibited in New Haven. Pictures must not exceed 30 inches in the larger dimension, exclusive of mat or frame.

Three prizes of one hundred dollars and two of fifty dollars each will be awarded by the Jury of Award. The Mr. and Mrs. Burton Mansfield Prize of \$100 will be awarded to a club member, the Laura Sargent Prize and the John I. H. Downes Prize, each of \$100, will be open to all exhibitors. The two prizes of \$50 each, given by the club, are open without restriction.

In addition a prize of \$25 will be given to the exhibit receiving the greatest number of votes from visitors to the Exhibition.

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This needlework, until acquired by Mr. Berbery recently, was in the Church of S. Maria delle Grazie, Milan, to which it was presented by the King of Italy. This church already is famous for possessing Leonardo's Masterpiece "The Last Supper."

This panel has just been acquired by an Eastern collector.

### "CRIES OF LONDON" NOW COMPLETE

LONDON—For the first time for over a century, a complete collection of the famous "Cries of London" is on public view in London at the Ackermann Galleries.

The British Museum contains only 13 prints of the series of 14. Mr. Haschke, director of the Galleries, has spent many years trying to obtain a complete series, which he at last secured after purchases from a collection in a famous castle near Vienna and one in Chicago.

Within half an hour of the completion of the series, which is valued at £5,000, it was sold. It is to remain in England.

### RECORD BIDDING AT BARDAC SALE

PARIS—High bidding characterized the sale at the Salle Petit of December 10 of the Joseph Bardac collection by Me. Lair-Dubreuil, assisted by M. Georges Lasquin. A panel of Beauvais tapestry, "La Pêche aux Filets," made in 1772, after Casanova, brought 238,000 francs. The oval picture, "La Peinture," made at the Gobelins in 1763, after Carle van Loo, reached 262,000 francs, and another small tapestry, representing a vase of flowers of the same manufacture, 121,000 francs.

But the sensational price of the day was paid for a drawing-room suite, composed of two sofas, six armchairs, a small marquise settee and a screen in modern carved and gilt wood, covered with XVIIIth Century Beauvais tapestry, after Casanova, for which M. Arnold Seligmann bid 1,180,000 francs. At the sale of the Josse collection in 1894 this furniture, without the screen and the settee, went for 77,000 francs.

Among the pictures the four compositions, "Les Religions du Monde," attributed to Fragonard, attained 670,000 francs. Two small pictures, by Hubert Robert, "Le Jet d'Eau" and "Le Rond-Point," together brought 319,000 francs. At the Doucet sale in 1912 they went at 42,500 francs each. Two gouaches, with military subjects, by van Blarenberghe, each reached 132,000 francs.

Three ancient Chinese celadon vases with Louis XVI, gilt bronze mounts brought 255,000 francs. In 1897 they went for 37,000 francs at the Marquise de Fleury sale.

A life-size marble bust, by Houdon, representing a Sabine woman went for 102,000 francs.

A flat writing table in veneered wood and gilt bronzes, of Louis XVI's time, signed Bontigny, went to M. Germain for 270,000 francs, and an entredeux, signed Weisweiler, brought 193,000 francs.

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LONDON—Sotheby's sale on December 7 of 118 pictures from various sources drew a large number of spectators, among whom were several private collectors. The total of the day amounted to £18,060.

The chief feature of the sale consisted of four pictures, the property of Mr. W. Shaw Stewart, of Fonthill Abbey, Tisbury, Wilts, and at the head of these was a little work on panel 14 in. by 11 in. of the Virgin and Child, the latter holding a bird in His left hand, the background a landscape with castle by Cima da Conegliano (he died about 1517). This picture, which now sold for £4,400 (Paterson), had belonged to William Beckford, who bought it in Venice late in the XVIIIth century, and was in the Fonthill collection. It was to have been sold on the premises by Christie in 1822. In the catalogue of that year it was described as "this beautiful specimen of one of the scarcest masters of the early Venetian school." Fonthill and its contents were sold to a Mr. Farquhar by private treaty, and when the public auction was held in 1823 by Phillip, of Bond street, some of the contents, including the little picture sold yesterday, had been taken out of the collection by Beckford (or re-purchased for him at the sale), and were eventually inherited by the Duke of Hamilton, who married Beckford's daughter. At the Hamilton Palace sale at Christie's in 1882 this was lot 395, and was purchased for 620 guineas by Messrs. Agnew.

Another fine picture was a signed flower piece by J. Van Huysum, on panel 33 in. by 25 in., for which Beckford paid about £120 in 1801, and which was

knocked down at 345 guineas at the Fonthill sale in 1823, but which still remained Beckford's, reappearing in the Hamilton Palace sale in 1882, when Agnews bought it for 1,170 guineas. It now tell to Mr. John Magee, of Salwick Hall, near Preston, at £3,800. A third Hamilton Palace picture, a portrait of the Duchess of Ferrara, catalogued as by Dosso Dossi, brought £1,850 (R. Wilson).

Among other properties Lord Walsingham's half-figure of Judith, in red dress, ascribed to Titian, brought £1,750 (Doble); School of Antwerp, half-length portrait of a lady, 1524, £350 (Dr. Borenus); J. Verspronck, portrait of a lady in black dress with white lace collar, £1,450 (Bachstiz).

BERALDI SALE  
GOES HIGH

PARIS — Numerous print collectors and dealers were at the Salle Petit on December 12, when Mo. Lair-Dubreuil, assisted by M. Henri Beraldi's magnificent XVIIIth century prints. Among the most important prices was that paid for No. 73, "Tête de Flore," engraved by Bonnet, after Boucher, in imitation of pastel, the only known proof in this state, for which 82,000 francs was bid. This, with the charges at 19½ per cent, means nearly 100,000 francs. At the Joseph Bardac sale last week, a proof of the same print went for nearly 30,000 francs.

No. 102, "L'Amour Rendant Hommage à sa Mère," engraved by Jabinet after Boucher, a magnificent proof, printed in colors before any lettering and with the margin entire, sold with its pendant, No. 103, "Vénus Désarmant l'Amour," engraved by Jabinet, after Charlier, in a similar state, brought 41,000 francs.

No. 116, "Les Dons Imprudents," and

its pendant, No. 117, "Le Retour à la Vertu," colored engravings, by Jubier after Borel, superb proofs of the third state, went for 27,000 francs. But the most notable price after that paid for the "Tête de Flore" was 42,000 francs for No. 69, "Le Coucher de la Mariée," proof in black, in the third state of the engraving, by Moreau le Jeune, after Baudoin.

No. 103, "L'Aimable Paysanne," proof in colors before letters, engraved by Jabinet, after Saint-Quentin, brought 26,000 francs. No. 8, four compositions after Watteau, "Fêtes Bacchiques," engraved by Moyreau, went for 19,000 francs. Another series of brilliant bids were obtained in the second session of the sale on December 13. The superb proofs in colors of the second state of Debucourt's two celebrated prints, "La Rose" and "La Main," signed and dated 1788, for which M. Rousseau, the expert, demanded 100,000 francs, went to Mr. Sabine, of London, for 120,000 francs.

One of the main pieces of the collection was a proof in black, unique in this state, the first unfinished, of "Les Bouquets, ou la Fête de la Grand'maman," by Debucourt, painted and engraved in oval form, which attained 69,000 francs.

The colored print engraved by Jabinet, after Hoin, "Mlle. Dugazon dans le Rôle de Nina, ou la Folle par Amour," proof before letters and before the signature brought 25,000 francs and "L'Indiscrétion," by the same engraver, after Lavreince, 33,000 francs.

"Le Compliment" and "Les Bouquets," two prints in color by Debucourt, reached 31,000 francs and a proof of the third state of "La Promenade Publique," by Debucourt, 37,000 francs.

Two prints in colors, "A la Poupée," by Tresca, after Boilly, "On La Tire Aujourd'hui" and "La Douce Résistance," went for 35,000 francs.

Many other lots also attained high prices, some exceeding 20,000 francs, and the total for the two-day sale reached 1,594,000 francs.

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Published by the  
AMERICAN ART NEWS CO., INC.  
49 West 45th Street, New York

President . . . . . S. W. FRANKEL  
Editor . . . . . DEOCH FULTON  
Entered as second-class matter, Feb. 5, 1909, at  
New York Post Office, under the Act of  
March 3, 1879

Published weekly from Oct. 8 to last of June.  
Monthly during July, August and September.

## SUBSCRIPTION RATES

YEAR IN ADVANCE . . . . .	\$6.00
Canada . . . . .	6.00
Foreign Countries . . . . .	6.00
Single Copies . . . . .	.15

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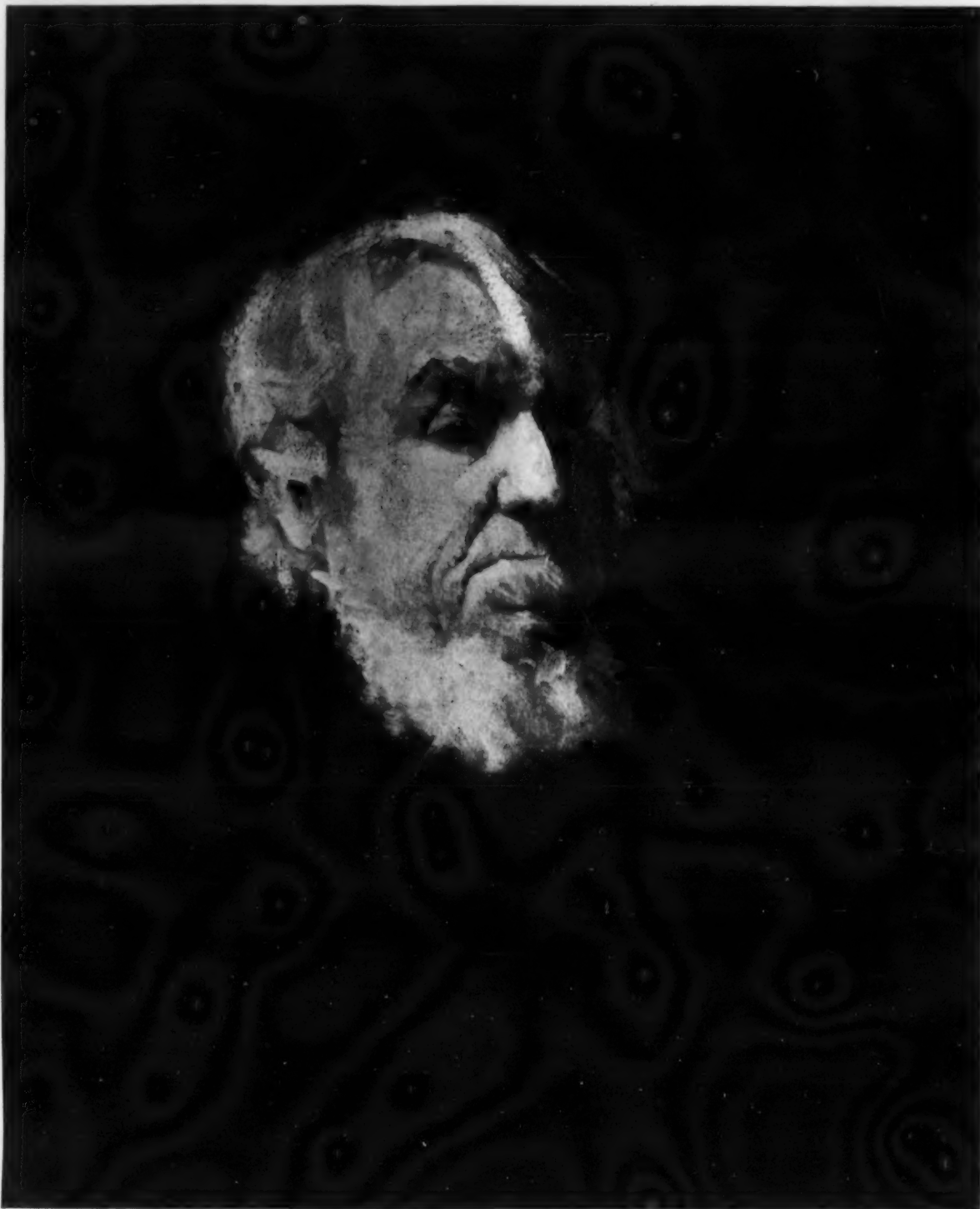
Vol. XXVI Dec. 31, 1927 No. 13

## ARTISTS AND PLUMBERS

"A refreshment room suggests the difficulty of getting anything to eat and difficulty in getting anything to eat suggests the condition of artists who paint easel picture in England today," remarked G. B. S. recently apropos of the frescoes by Mr. Rex Whistler in the refreshment room of the Tate Gallery. As a remedy Mr. Shaw suggests that more young artists be employed at plumbers' wages to do fresco work on public buildings, instead of being allowed to starve in the glorious cause of art.

We are rather ignorant of the general status of modern fresco painting in the British Isles and a little vague as to the standard plumber's wage in England. However, if frescoes in British public buildings are comparable with their American prototypes, the experiments of young artists would at least relieve the monotony. And if the wages of plumbers are in any way comparable with those in America, the young artist would fare very well indeed. We have but little doubt that commissions for fresco work in England, as in America, have gone to well established gentlemen of classical tendencies with a wide acquaintance on Olympus and a happy faculty for correlating these divinities with personifications of national and civic virtue. It appears to us that, as Mr. Shaw suggests, a little fresh inspiration, even furnished by young artists working at plumbers' wages, could do no harm.

But the case in America for fresco work by young painters with fresh ideas and modern standards of design is pressing artistically, as well as economically. Congestion has created here an architecture that in volume, mass and bold silhouette is far removed from the reminiscent peace of a much Bowdlerized Olympia. Yet with a few notable exceptions, the spirit that has been bold enough to conceive a fifty-story building quails timidly at the idea of an interior that is in spiritual accord. Academic designs, if not gods and goddesses, must still survive incongruously in the midst of steel and



"THE OLD SEA CAPTAIN"

This portrait, one of Duveneck's finest, has just been sold to an American collector by the Milch Galleries.

By FRANK DUENECK

concrete when there are a number of artists whose talents would find in fresco work exactly the scope they desire. In Germany, where modern decoration and modern architecture do not suffer illogical divorce, artists apparently may turn from the easel picture to bold compositions in mosaic, fresco and architectural carving. The remarkable modern mosaics in Dusseldorf are an example of the type of decoration spiritually in accord with many American buildings of monumental type. Why decoration and sculpture in America should lag so far behind their natural architectural inspiration has never yet been adequately explained. But whether at plumber's wages or not, a little lively fresco work in the public and private buildings of England and America could do no harm.

## COMMISSIONS

The matter of commissions to which a dealer is entitled for the sale of the work of a contemporary artist periodically arouses dispute. When the Associated Dealers in American Painting was organized a great deal was done to clarify the situation and promote understanding between dealers and artists, but perfection has not yet been reached. In other fields law and custom have combined to establish a basis of practice. In art dealing, however, there is always a certain amount of mystery and indefiniteness which is, we believe, the cause of most grievances. It is understood, for example, that the foreign agent of a business house is entitled to a commission on

all transactions, however arranged, in his territory. But a dealer, who is certainly the artist's agent, has difficulty in protecting himself against "studio sales," although these may have been the direct results of his efforts. Also, among those who buy paintings and sculpture, there is often the desire to bargain, and the man who would be suspicious if he bought an automobile at a greatly reduced price is proud and pleased when he buys a work of art cheaply.

It is probable that today no sculptor or painter can be financially successful without a dealer's cooperation. This being true, it is to the artist's interest to assure the dealer of a reasonable return for the time and money he must invest.

We hear a great deal about the "French invasion" of America. Apart from any considerations of quality, one of the major causes of the commercial success of contemporary French art is the close relationship between the artist and the dealer in Paris. When art dealing in America can be put on an equally solid business basis we believe that everyone will be happier. And also it will be impossible for one who buys to escape by subterfuge the payment of a legitimate commission.

## SIR FRANK DICKSEE'S "SINISTER TENDENCIES"

LONDON.—"British art is in a more healthy condition than that of any other country." This claim was made by Sir Frank Dicksee, President of the Royal Academy, in a recent speech, when he commented somewhat

caustically on modern art tendencies in an address to the Royal Academy students at their annual prize distribution. He told the students that there were two principles of which they must never lose their hold. "First, do not allow any form of ignorance, apathy or folly to induce you to abandon the conquests that your predecessors have already won for you; and, secondly, in whatever ways you may wander, have and retain a reverent understanding of Nature.

"Some there are who, seeing that many of the finest examples of art have in them something that is above and beyond, and therefore different from the everyday Nature that they see around them, grasp only this difference, and, ignoring the principle that guides it, imagine they display genius by deviating from Nature in any manner they may choose, however morbid, unwholesome or contorted this may be. The extreme expression of this mentality is one of the sinister signs of the present day; it is difficult to understand how it has arisen, but I believe it is partly due to a weariness of well-doing, and it also may be a protest against a certain insipid pleasantness or prettiness which at times was associated with the well-doing of the Victorian art—an art that was in its general statement more vital in personal expression, and varied in treatment, than that of the present day, yet may be said to have had that weakness in some of its popular aspects.

"A miasma has been spread around from which it is difficult to escape. All may be submitted to its contamination; it affects the temperature, and in the sum of things lowers the average.

Some of the results of this mentality, if they survive, will be a lasting reproach to the age which produced them. This curious and unnatural madness can be traced through most parts of this semi-civilized world. It is, of course, a minority movement, and like most of its kind both violent and crafty in propaganda; but I believe that it has less hold in this country than is generally supposed, and on that account it may be said that British art is in a more healthy condition than that of any other country. I state this not as the result of my personal observation—as of late I have been but little abroad—but because of reports I have received from men of serious and well-trained minds who are well qualified to gauge the trend of current events both in Europe and America, and I gather that certainly from more than one art center abroad this acknowledgment of our sanity is made."

Earlier in his address Sir Frank, referring to the Renaissance period, said these large utterances of the early giants could never be repeated. That art in its essence could never recur, simply because the mentality and the environment that made it possible had passed beyond recall. "The artist in us may lament, but the complete man must rejoice that we have attained a height in spiritual matters so far removed from the region of the senses that even the supreme art of Michael Angelo cannot reach that altitude. This is an advance in human thought that the artist has gained in common with the rest of the race—so he need not hang his head." There was one modern master to whom Sir Frank asked the students to turn—Alfred Stevens, "who absorbed into his own being the grand principles and the splendid sentiment that inspired the soul of Michael Angelo."

## THE "HEALTHY" ARTIST

Sir Frank Dicksee's recently held speech to the Royal Academy students on "How to be healthy though artistic" gives us such a fearsome picture of the "sinister," "sinful" and "leprous" assailers of the best traditions of British art that it seems a little churlish not to be consumed with joy that we have such a President of the Royal Academy to put his protecting arms around us. Admittedly, it is difficult to grasp the nature of the enemies which he has sighted because they are legion, and, apparently, of the most diverse types. At one moment, Sir Frank discovers that the center from which this cult of ugliness irradiates is Moscow; the next moment he has decided that the American negroes are at the bottom of this madness. It is equally difficult to know what we are to live on while in this state of siege. Sir Frank is known to have an inordinate admiration for such painters as Lord Leighton and Sir John Millais, but it is impossible to think that he continues in this worship now that he has adjured us to judge an artist by his health. The pre-Raphaelites, if they did not cultivate ugliness with the same brilliance as did, for instance, Hogarth and Flemish masters, cultivated stuffiness to such an extent that sometimes we can hardly breathe in their presence, let alone live the healthy outdoor life which Sir Frank's ideal artist is, presumably, to lead while taking photographs of pretty country scenes. Denied sustenance, and surrounded by a horde of enemies so base that we cannot see them, our artistic lives, apparently, are to expire in the arms of the President of the Royal Academy. No doubt he will comfort us in our dying moments by whispering that this is our just reward for daring to demand some originality in art and for holding the opinion that art embraces all life.—From the *Westminster Gazette*.





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## EXHIBITIONS IN NEW YORK

JACOB DOOYEWAARD  
ERICK BERRY  
Milch Galleries

The introduction which M. Arsene Alexander has written to Jacob Dooyewaard's exhibition at the Milch Galleries explains the pictures so well that further comment seems almost presumptuous. "He is an excellent technician but he also has the power of penetrating into the very heart of his subject which a merely clever technician could never accomplish. He does not employ as his medium the powerful, but often too dark coloring which in our eyes at least, spoils the art of certain eminent Dutchmen. He is at the same time sustained, translucent and explicit, but nevertheless, mysterious."

Mr. Dooyewaard has adopted the technique of impressionism and has also something of the concern with light which animated Monet and Signac. His approach to the problem differs in some respects and he seems more interested in chiaroscuro than in the analysis of light. In several of the pictures the painter appears to have been more anxious to portray the fall of light from lamp or window than the carefully drawn figures or objects which are the apparent subjects.

Fortunately one may, in this case, make comparisons without suggesting

influences and so, by mentioning more familiar painters more readily convey an impression of Mr. Dooyewaard's work. By technique and quite often by subject one is reminded of Hassam, although the American will probably disagree with this. Partly because of his precise drawing but even more because of the blue of his skies Dooyewaard also evokes a memory of Maxfield Parrish.

In the catalog introduction M. Alexandre speaks of the seriousness of the painter and a more just qualification could hardly be found. Seldom, indeed, is one permitted to see canvases on which the paint has been so thoughtfully applied. Each of the thousands of brushstrokes which make up one of Dooyewaard's pictures has, one is sure, been placed only after long consideration. Each plays its part in the completed structure.

In two other rooms in the Galleries are shown watercolors by Erick Berry. These are the result of her recent journey into the interior of West Africa and are portraits, thirty in number, of members of various native tribes. Most of the sitters were Hausas, a people of Northern Nigeria, partly civilized but evidently retaining a savage love of color and primitive vitality.

Mrs. Berry, who is a writer and illustrator as well as a painter, has a skillful hand and a remarkable decorative sense. The portraits are posed with care and placed on the paper with a discerning eye.

## American Dealers' Exhibition in February

The Associated Dealers in American Painting are to hold an exhibition at the Anderson Galleries. It will open on February 20th.

The exhibition will differ from the previous one in arrangement, for each of the member dealers will show a group of paintings from his gallery. Announcement has not yet been made of the number of paintings which will be displayed, but it is understood that everything displayed will be from the collections of the various galleries. A detailed announcement will be published in an early issue.

The Association also plans to hold a loan exhibition in the Autumn for which they hope to obtain many of the finest American paintings which are in museums and private collections.

## MODERN AMERICANS

Daniel Gallery

Two oils and two pastels stand out in the current exhibition at Daniel's. The canvases are by Charles Demuth and Peter Blume, the pastels by Elsie Driggs.

The Demuth piece is a factory fantasy of inspired angles. Diagonal light-rays lance two central cylindrical towers and drive the eye to the center of the picture. The colors are clear with a happy handling of the soft, sooty, luminous black which is becoming the coloristic trademark of Dickinson, Demuth *et Cie*.

The Blume "Interior" is so compositionally complex that any detailed description would give an impression of crowding. Suffice it to say that, in spite of the courageous angle of the table, the vegetables and disembodied hands, the little shipscape and the profile figure of the girl, nothing is there which should not be. Everything holds together, although at first glance the table edge would seem to cleave the canvas in two. The picture is pleasurable as a whole and the exquisite modeling of the hands and the flawless rendition of the vegetables are details which delight.

The "Plant" and "Gloxinias" of Elsie Driggs have all the decorative charm of Victorian flower-prints with something more besides. With great digital dexterity the artist applies color with her finger-tips. These are not flowers but flower phantoms whose curling, mottled leaves and languid, purple petals are devoid of the dry, chalkiness of the average pastel and heavy with the moist magic of strange, exotic growths.

Also pleasurable are the still-lives of Kuniyoshi, Knaths and Dickinson. But Sheeler's "Spring Interior" is sadly uninspired and Miss Drigg's "Park Avenue," while testifying to her versatility, cannot but cause her admirers to hope that she will not permanently desert botany for architecture.

## BOOKS AND MANUSCRIPTS

THE ART OF PEN DRAWING  
G. Montague Ellwood, \$4.50  
THE ART OF STILL-LIFE PAINTING  
Herbert Furst, \$8.00  
DRAWING FOR ART STUDENTS AND ILLUSTRATORS  
Allen W. Seaby, \$4.00  
Charles Scribner's Sons, New York, 1927.

Three attractively gotten up and well illustrated technical treatises are part of the Scribner crop of early winter art literature.

Of them "The Art of Pen Drawing, a Manual for Students, Illustrators and Commercial Artists" offers least for the general reader. The author, Mr. G. Montague Ellwood, has attempted a style as snappy as his illustrations and the text is peppered with such *bon mots* as "artistic adenoids," "Rembrandt, a red-hot revolutionist" and the dictum that "optimism and hard work are the breakfast foods of genius."

Of more interest to the general reader is Mr. Furst's "Art of Still-life Painting." Both text and illustrations are arranged chronologically, the eighty-five reproductions covering the period from mosaic flower pieces to Matisse. Sandwiched between are the usual butcher-shop *chef d'oeuvre*, *memento mori* and fruit and flower pieces, including one of Arcibaldo's horticultural absurdities. There are some admirable Oriental and modern examples of which the "Equatorial Forest" of the Douanier Rousseau calls for a rather catholic interpretation of the term still-life.

The notes on the various artists on the

pages opposite the pictures are more lucid than the first part of the book, where particularly in his introduction Mr. Furst wanders rather far afield in the always ticklish subject of esthetics.

"Drawing for Art Students and Illustrators" by Allen W. Seaby is just what the title indicates. But if the text is only of interest to students and illustrators the excellently chosen and well reproduced illustrations should appeal to all who enjoy fine examples of graphic art.

## BARBIZON HOUSE, 1927

It is fitting that the finely illustrated record of the Works of Art that have passed through Barbizon House in the last twelvemonth, should have as its frontispiece the splendidly forceful "Potato Gatherers" of Bastien Lepage, bought in 1927 by the Melbourne Art Gallery, and at one time in the McCulloch Collection. No better examples of this "plein air" painter could have been chosen. It must not, however, be imagined that Barbizon House restricts itself to works by the Barbizon School; although a great deal of its best output continues to find its way thither. Some interesting work of today is included, as for example, two oils by Sir D. Y. Cameron, (the one a characteristic Scottish landscape and the other a study of a Provencal street, very solidly painted and with its shadows beautifully modulated), and a study of Gypsies' heads by Augustus John, a masterly bit of characterization. The number of works illustrated has been restricted to forty, though many times that number have during the year been passed into collections of importance, both public and private.—L. G. S.

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## SPANISH CAPITALS FOR FOGG MUSEUM

(Continued from page 1)

a distinctly earlier manner. The draperies of the Fogg capitals are Gothic, whereas those of Estella still cling to the multiple folds of the mid-twelfth-century style, like the later work of Santo Domingo de Silos and Carrión. It may then well be that the Estella sculptures, far from dating from the thirteenth century, or even an advanced period of the thirteenth century as has sometimes been supposed, were actually executed a few years before 1185.

The master of San Miguel of Estella was one of the most prolific of all the Romanesque artists known to us. Works which seem to be due to his chisel are extant at Tudela and in the cloister of Salamanca. Since the latter is dated 1178, his activity in the last quarter of the twelfth century is confirmed anew. To the list of his works should be added the capitals of Eguiarte, very like those of Estella, and the south portal of Santiago at Puente la Reina. All these monuments then belong in the second half of the twelfth, not in the thirteenth century.

The portal of the ex-cathedral of Roda in Aragón is not unrelated to this group of monuments. The new door-way was added to the eleventh-century church in the thirteenth century; it was inspired by the tomb of San Ramón, erected after what I suppose was the reform of the chapter in 1152, but before the translation of relics in 1170.

Thus numerous other indications confirm the chronology indicated by the Alabanza capitals. It is not too much to predict that they will become a cornerstone for the study of an exceedingly important and interesting chapter in the history of art.

Viewed in themselves, the capitals are no less interesting. A misguided cleaning of the surface has resulted in removing late paint, no doubt disfiguring, but has left the stone unduly white and new looking. Aside from this the condition seems to me perfect, and I can detect no traces

of any restoration whatsoever. The drawing is fresh and vigorous; the execution crisp and sure. Even if the silence of the documents leads us to infer that the church was a minor one, it is none the less certain that these capitals were carved by competent artists—better in my opinion than the one who worked on the well-known portal of San Miguel of Estella and the other churches we have mentioned.

The iconography offers no difficulties, but is an admirable example of the work of the time.

From one other point of view the Alabanza capitals are important. Since dated they show us not only the sculpture, but also the epigraphy of the year 1185. The history of this art has been much neglected, but now appears to be coming into its own. The inscriptions of the capitals not only contain a number of curious and significant grammatical peculiarities and contractions which deserve careful study, but the form of the letters is characteristic. Certainly, were it not for the date, we should have hesitated to place these as early as the ninth decade of the twelfth century. When the epigraphy of the second half of the twelfth century in Spain comes to be worked out, the evidence of the Alabanza capitals will probably prove to be as important from this point of view, as from that of the sculpture.

## ANTIQUE SCULPTURE TO BE SOLD AT ANDERSON'S

It is extremely rare for a collection of classic marble to come upon the auction market and hence the sale of the Adolph Bassi collection at the Anderson Galleries on the afternoon of January 9th, promises to be of unusual interest. The collection was gathered in Italy by Dr. John Fiore during the past decade and includes twenty antique sculptures of excellent quality, numerous bronzes and Etruscan, early Italian and Roman antiques of historical and archaeological importance.

The introduction to the catalogue of the sale states that most of the objects, bronzes as well as marbles, were gathered together during the past decade by an ecclesiastic of Salerno, who obtained many specimens directly from the fields of excavation. Thus the provenance of the pieces can be more or less definitely stated. The greater part of the marbles, for example, were found in the vicinity of Pompeii; the important bronze statue of a warrior, perhaps a figure of Ares (Number 88 of the catalogue) was found at Rocca di Papa, the summer resort of the nobility of Imperial Rome; many of the bronzes come from Paestum, an important seat of Greek civilization in the Western Mediterranean.

The marbles are more than usually pleasant in quality. They have the advantage—an advantage from the point of view not only of the private collector, but of our crowded museums—of being for the most part small in size. Even the complete figures, such as that of the flower-crowned Flora (Number 68), that of the Muse Urania (Number 70), the gracious Venus Genetrix (Number 76) and the delicately charming seated figure of Clio (Number 77) do not exceed two or three feet in height. Among the fragments are fine heads, such as the Roman head of a youth (Number 75) which is of exceedingly fine quality, or the beautiful Hellenistic head of Venus (Number 85) or the large marble head of the same goddess (Number 78), which are works of art complete in themselves. As for the other fragments, such specimens as the fragments of a torso of a young man (Number 69), of the Hellenistic period, but still fresh in the great tradition of an earlier age, suggests a beauty more subtle than that of many a complete work.

The great piece of the collection is, however, the Roman draped female figure of life size (Number 83). It is a beautiful specimen of modelling. The majesty of the mature woman's body makes itself felt through the many soft folds of the palla in which it is wrapped. In pose and treatment, this statue is almost identical with that of the younger Agrippina, the wife of Claudius and the mother of Nero, preserved in the Naples Museum. A similar statue, now in the Albertinum, Dresden, was found in Herculaneum. All statues of this type undoubtedly go back to a Greek source, probably to representations of the Goddess Demeter and in the present figure one can trace a line of descent from this figure.

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There is no longer need to conclude that America is not competing at our important sales, simply because occasionally no American buyers happen to be present in the salesroom. Dr. Rosenbach, safely in bed at the time when the dispersal of Sir George Holford's Library was due to commence at Sotheby's, was nevertheless metaphorically "on the spot," for by means of the transatlantic telephone he was able to get through to the office and convey full instructions to his agent, as to his bids for the Aldine Column and for the Dante, the first of which became his in due course, though the latter went to Quaritch for about £100 more than the Doctor was willing to give. Who knows, the time may yet arrive when sale proceedings will be held up while representatives here report progress to their clients over the ocean and receive their instructions.

Visitors to the Tate Gallery just now are killing two birds with one stone. They go to see the fine exhibition of drawings by Rowlandson and then they go to refresh themselves in more senses than one in the room that Rex Whistler has decorated so delightfully. The examples of Thomas Rowlandson's work, that number nearly a hundred, give a more extensive idea of his genius than is generally held by those who imagine that caricature was his only métier. They find in the present exhibition ample evidence of his skill in landscape and in the portrayal of scenes that are more or less bucolic. There is a cruelty in his style of caricature that is utterly at variance with the fine feeling of his other works and it is difficult to find a meeting point between the two. His output is altogether full of contradictions and variations, and it is perhaps for this very reason that its interest is so inexhaustible. This is the year of Rowlandson's centenary—not of birth, but of death—and the present exhibition serves admirably to demonstrate how far British caricature has progressed during that period. In a way the distance between Rowlandson and the contemporary cartoonist is very like that which exists between the parliamentary rhetoric of the early XIXth century and that of to-day. Both are equally slashing, but there is a greater subtlety in the modern version.

The potential collector should take heed of the prices that are fetched by the collections of specialized, but perhaps intrinsically not very important, items that from time to time are put on the market by their enterprising owners. The miscellaneous collection is as a rule a far less profitable proposition than that which has been confined within a rigid radius, whether the basic idea concerns itself with snuff boxes, pins or pens. A curious collection has recently come up at Sotheby's and fetched £1,180. It was formed by the King's canine surgeon. ("vet" is too familiar a term in this connection), and consisted of all sorts and kinds of presentiments of cats and dogs from the penny toy sold in the street by the hawkers, to animals from the factories of Dresden and of Stafford. A valuable object lesson indeed.

The latest acquisition by the British Museum is a marble relief belonging to the end of the II<sup>nd</sup> century B.C. and depicting an episode in the story of Aeneas and his wanderings, namely that in which the hero, with Ascanius, arrives at the spot where the discovery of a white sow and her litter give him the indication of the site for his new city. It is very seldom that this particular scene has been recorded by the ancient artists; and for this reason as well as for the wealth and beauty



This excellent example from the hand of Titian is now being offered to American Museums by The Gallery of P. Jackson Higgs. It is certified by Dr. Gronau. Oil on Panel 24 by 19 inches. From the Humphrey Ward Collection.

ADVT.

of the detail, the relief is of considerable importance. It is from Dr. Martin's collection.

Another interesting purchase by the Museum is that of the large mazer from the Parish Church of Epworth, whose funds have of late fallen so low that a special faculty for sale had to be obtained from the Chancellor of the Diocese. The shape of the mazer, still further accentuated by its silver rim, is peculiarly beautiful and the central boss, once embellished with enamels, now no longer existent, is decorated with figures of saints.

The approach of Christmas does not help to focus attention upon matters of art and for the present there is but little news in the art world. Still, there are a few good shows to be seen and the following will give a slight idea of what is now to be found in the neighborhood of Bond Street and St. James'.

Dunthorne Gallery, Vigo Street, W.

Here Hester Frood is showing a selection of those delicately expressive water-colors and etchings that have for some time past focused upon her the high hopes of art-lovers. Hers is work which, so to speak, does not "put all its goods in the shopwindow." It repays study and reveals itself with increase of familiarity. If it has the defects of its qualities, by which I mean a tendency to slightness and a certain over-refinement, these are but small defects as compared with its avoidance of insincerities and blatantries such as are all too common today. The etchings are exceedingly able in their clear perception and firmness of touch.

The Beaux Arts Gallery, Bruton Place, W.

Some years ago Edmund Dulac, whose caricatures are as penetrating and as witty as any that are produced in these

days, produced at a Grafton Gallery Exhibition some highly expressive caricatures in the form of dolls, one of which, representing George Moore, the novelist, still remains in my memory as a peculiarly successful piece of satire. Now comes a Franco-Russian lady, "Mme. Vassiliev," who exhibits a collection of portrait dolls conceived in a similar spirit, though making use more freely of distortion and exaggeration. It is obvious that the artist is a good draughts-woman, and this skill combined with a faculty for introducing to good purpose a variety of media such as textiles, leather, and the like, enables her to develop effects that are as expressive as they are eloquent. Indeed this craft represents a departure which must be seriously considered as a factor in modern caricature.

St. George's Gallery, Hanover Square.

Here the English Wood-Engraving Society is holding a show, which indicates on the part of its members a growing control over the medium employed, and a greater power of suggestion in the handling of the black and white masses. The attention paid to design in the work of such men as David Jones makes itself felt in an increase of effectiveness and the possibilities open to the craft accordingly enlarge, as the need for such attention becomes more widely recognized.

—L. G. S.

## VAN DIEMEN GALLERIES



Portrait by Joos van Cleve

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### SPAIN

The exhibition galleries of the Museum of Modern Art are occupied with a suggestive collection of pictures by Casas Abarca, which he describes with the collective title of "Womanliness." The thirty odd paintings are glimpses of the romantic period of the middle XIXth century, in which woman was surrounded with an atmosphere of daintiness and romanticism which modern woman has emphatically discarded as wholly incompatible with the more turbulent spirit of to-day's life. Casa Abarca treats such themes with a loving and sympathetic touch, and the blend of a romantic subject and a modern execution, together with a rich and exuberant palette, has produced works of real beauty and feeling, either of a suave delicacy of tones, or a dazzling impression of gorgeous coloring.

The Lyceum Club is showing the decorative art of Juan José, including the pieces with which he obtained such success at the recent International Exhibition at Monza (Italy). Book bindings in repoussé leather, frames, trays, candelabra and hanging lamps in wrought iron, of impeccable finish, are examples of great refinement and exquisite taste, the decorative motifs being treated with great freedom and restraint. He also shows an exquisite collection of enamelled rings and medals, in which the enamel is raised to the purity and brilliance of precious stones. One of the most important exhibits is a bronze statue of Salomé, remarkable for its beauty and graceful rhythm.

The collection of watercolor drawings by José Civil on view at the Nancy Galleries is as numerous as brilliant. It includes eleven flower pieces and eighteen seascapes, the latter inspired by the Girona shores of the Mediterranean. The leading features of Civil's work are his mastery of technique and a sensitive temperament for appreciating the most subtle shades of inspiration and feeling. In the flower pieces, the chromatic accords are rendered with suave harmony, the result being cool and brilliant bits of Nature. In the seascapes, the artist has seen with unerring instinct the places and times most adequate for his medium, and has also here created a beautiful symphony of color. In all his works, connected by the unity of quality, José Civil proves himself a fundamental classicist, yet independent enough to display a subtly modern tendency.

The remains of a Roman camp have been found in unusual circumstances. The novelist Pedro Corominas, who is writing a novel in which an archaeologist is the leading character, went to the ancient village of San Pol del Mar in search of local color, and started exploring the environs. A peasant told him that in one of his fields he had found some very quaint stones and pottery. These finds turned out to be a rectangular stone enclosure, seven feet high and over three feet thick, and all about were lying numerous tiles and amphorae, whole and in pieces. Dr. Bosch Gimpera, just back from sitting in the International Commission on the Glazol discoveries, called to inspect the remains, and pronounced them to be of a "Castellium."

### Early Chinese Art

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On clearing the earth in which the building was buried, the original pavement, consisting of enamelled terracotta cubes, one inch thick, was uncovered, as well as a "Dolium" of earthenware jar of enormous size, which is supposed to have been used to store the supply of drinking water.

"Eat more fruit" may be said to be the slogan floating about the exhibition of posters which is being held at the Fine Arts Club. The National Union of Fruit Growers have offered prizes amounting to 10,000 pesetas for the best posters emphasizing the desirability of fruit consumption, and the call has been answered by the leading poster artists, such as Penagos, Gil, Baldrich, Bartolozzi, Ribas, and the best designers from Barcelona, Valencia, Seville, etc. The exhibition is quite a success. The subject offers wide scope for coloring and decorative treatment, and the artists have made the fullest use of the opportunity, sending works of great originality and artistic merit. It is generally expected that Penagos will carry off the first prize with his striking compositions.—E. T.

### BRUSSELS

On December 17 the Fierens-Gevaert Room was opened in the Museum of Modern Art in Brussels. In it are shown some three hundred fine works of contemporary Belgian paintings and sculpture.

Fierens-Gevaert, curator of the Royal Museums of Belgium, died a year ago. He was considered one of the best judges of primitive Flemish art. He was also intensely interested in modern art and encouraged the early careers of many young Belgian artists, organizing frequent exhibitions of their work in foreign countries and especially in Italy.

In order to recognize the eminent service of Fierens-Gevaert to art, a committee has been appointed under the honorary presidency of S.M. the Queen of Belgium and the presidency of the Ministry of Arts and Science. This committee with the aid of the generous contributions of artists, amateurs and collectors, has offered to the Brussels Museum the works now shown in the Fierens-Gevaert Room.

Among the most important canvases on view there we may cite the masterpiece of James Ensor, "Russian Music," gift of Mlle. Anna Boch, de Laerman's "Soir de Greve," gift of M. R. Hottat, a "Maternity," in marble by Minne, "Etranger" by Constant Permeke and remarkable works by Rick Wouters, Oleffe, F. Van den Bergh, J. Smits, G. de Smet, Schirren, Servaes, V. de Saedeleer, etc.—P.F.

### AUCTION CALENDAR

#### AMERICAN ART ASSOCIATION

Madison Ave. and 57th St.

January 4, 5, 6, 7—The important eighteenth century French art collection belonging to the late Mrs. William Salomon.  
January 4—The library of the late Edmund C. Converse, together with color plates and sporting books, the property of a private collector.

#### ANDERSON GALLERIES

Park Ave. and 59th St.

January 3, 4, 5—Chinese carved jades and objects of art, a collection formed by Mr. Lee Van Ching of Shanghai, China.  
January 6, 7—Important American furniture, glass china and objects of art, the collection of the well-known connoisseur, Mr. Herbert Lawton.

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### COMING AUCTIONS

#### ANDERSON GALLERIES

### LEE VAN CHING ORIENTALIA

Exhibition, December 28

Sale, January 3, 4, 5

Chinese carved jades, rare antiques in crystal, agate, jade, rose quartz and malachite, statuettes, snuff bottles, porcelains, enamels and old Chinese pottery, collected by Mr. Lee Van Ching of Shanghai, China, will be sold at the Anderson Galleries on January 3, 4 and 5.

The carved jades will include a pair of dark green bowls of transparent quality, with beautiful high polish, a pair of nephrite cups used on special occasions by the Imperial Family, a covered white jade bowl, with an inscription on the bottom stating that it was for the personal use of the Ch'ien Lung Emperor, a pair of very fine shallow bowls, all of the Ch'ien Lung period, and a pair of imperial vases of the quality of jade known in China as low kwang cheng, or "old steel green," carved in old Chow style with deep cut edges in geometrical key patterns, also with the Ch'ien Lung seal mark. There are two Fei'sui jade statuettes. One of these, the figure of Kwan Yin holding the peaches of longevity in her hand, which is entirely carved in openwork from one piece of transparent emerald-green stone, is one of the finest specimens in the collection.

Among the other semi-precious stones are a pair of agate ornaments carved in the form of pumpkins of light brown matrix, the stems forming the cover, a tripod censer of the same material, carved in the old Sung style with a decoration of dragons, three K'ang Hsi figures, representing Jiurojin and two Immortals with long beards, in the old style, a green quartz vase representing Kwan Yin in the Immortal Land, pieces of carved amethyst quartz, a rock crystal statuette of Kwan Yin with the sacred bird and a flawless rock crystal vase in old bronze form, with side animal head handles and loose suspending rings.

Among the early porcelains are a pair of Ming jars, a Tzu Chou wine jar of the Sung period, a pair of Lung Chuan vases of the same period, a very unusual urn shaped Sung vase, the entire surface of which is coated with a so-called Dakatsu glaze and Sung and Ming temple vases.

Among the later pieces are a Yung Cheng temple vase with a pistache green enamel glaze and a bottle-shaped piece with a crushed strawberry glaze of unusual color, a Ch'ien Lung square vase coated with a brilliant turquoise-blue flambe glaze, a pear-shaped vase of liver-color glaze, an amphora vase, a K'ang Hsi temple vase and hexagonal flower pot and a pair of Yung Cheng flower pots.

Outstanding among the porcelain figure pieces are the seated figure of Hotei, the entire surface of which is a biscuit wash color of exceptionally light weight, and which is a very fine specimen of the K'ang Hsi period, and two seated Ming statuettes, one of an old sage in green glaze, the other of Hotei in Fukien white porcelain.

There is the usual assortment of snuff boxes in carved tourmaline, rose quartz, carnelian, smoked crystal, mei fha, agate, amethyst, coral, Fei'sui jade and turquoise.

#### LAWTON AMERICANA

Exhibition, December 28

Sale, January 6, 7

Early American furniture, glass and china, the collection of Mr. Herbert Lawton.

(Continued on page 13)

## FEARON

ENGLISH  
PORTRAITS  
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# COMING AUCTIONS

(Continued from page 12)

The glass includes fine examples of Stiegel, Wistarburg, Jersey and Sandwich glass in sapphire-blue, amethyst and green, while among the china are a group of blue Staffordshire platters and plates, which, with a few exceptions are in proof condition and include many rare historical subjects such as Lake George, Mendonhall Ferry over the Schuylkill River, the Erie Canal, Views of Albany and Fairmont, Philadelphia. An important item is one hundred cup plates, comprising many rare specimens, which will be offered as one lot. The Oriental Lowestoft porcelain contains bowls of exceptional quality, two of them decorated with American frigates and pieces with the blue and gold star decoration as well as silver and purple resist lustre ware, Whieldon and salt-glaze.

Besides the usual tables, chairs and sideboards, the furniture includes rare paneled and painted chests, and all-turned pieces of the early periods. There is a fine group of mirrors and longcase and banjo clocks by various members of the Willard family, of which the "Rocking Ship" Willard clock is particularly noteworthy, while rare examples of the Rhode Island and block-front type of furniture and Duncan Phyfe pieces are likewise to be found.

An incongruous but interesting addition to the Americana is the group of etchings by Frank W. Benson.

## BERLIN

The firm of Dr. Otto Burchard and Co. will soon be enriched by a great number of very interesting and valuable objects, which Dr. Burchard acquired during his recent sojourn in China. During the month of January, it is planned to arrange an exhibition of a collection of about 40 bronzes dating from the Chou period, including specimens of superior quality. The biggest piece, both in size and importance, is a large bronze vessel, 43.6 inches in diameter and 21.2 inches in height, bearing an inscription in its interior which places it at about 470 B. C. The inscription gives an account of the battle between the kings of Wu and of Yueh. The latter remained victorious and the story tells that the defeated king had to surrender all his bronzes, which were used to cast this large vessel in commemoration of the victory. This piece is especially noteworthy because its forms display the transition from the Chou to the Ts'in period. The exquisite finish of the surface, the modelling of the handles and of the ornaments, give a striking proof of the superior skill of these early craftsmen. The exhibition will also include early jades and ceramics. In March there will be an exhibition of ancient Chinese paintings, which is so comprehensive that it will be arranged in the rooms of the "Kunstlerhaus." Dr. Burchard has been lucky in having been able to inspect the 76 boxes containing the treasures of the last dethroned emperor of China, which were given in pawn to the salt-bank in Peking. These boxes hold jades, porcelains, and objects of the goldsmith craft adorned with precious stones. Noteworthy among the porcelains are pieces of the peach-bloom and sky-blue series. Two million Mexican dollars are required to take this treasure out of pawn.

"To him that hath, shall be given" is the idea that forces itself upon one, while inspecting a number of newly acquired paintings at the Thannhauser Gallery. Among the accession to the gallery is an especially fine landscape by Pissaro, exquisitely atmospheric in the rendition of

tones and hues and several works by Renoir, among which one with a blossoming tree stands out conspicuously. There is also a beautiful painting of a "Nude" by Cézanne and a very interesting work by Gauguin from 1884 which differs somewhat from his usual manner of painting. It goes without saying that Monet is represented by one of his delicious landscapes in which he has caught a rosy fragrance around a distant hill. One of van Gogh's flaming paintings of cypresses is also a noteworthy addition to the gallery.

An exhibition of drawings and prints by Olaf Gulbransson at Bruno Cassirers is, in the first place, an intellectual enjoyment. The biting exactitude of the lines, the sarcasm of the themes, the clean-cut contours, appeal to our brain rather than to our feelings and evidence a sharp and penetrating mind, which excels in the observation of many a weak point in present-day social institutions. Gulbransson is known to be one of the most prominent contributors to the humorous weekly, *Simplicissimus*, which for many years past was the mouthpiece for advanced criticism in political and social matters. Among the items here displayed are several which, with an utmost scarcity of means, give strikingly and illuminating representations. That Gulbransson can transcend the merely illustrative, is proved by a series of portrait drawings which plunge into the personality and in each case give a singularly characteristic interpretation.

A lyrical melancholy emerges from the paintings by the Polish artist Eugen Zak, who lived and worked in Paris. A series of his canvases, now shown at the M. Goldschmidt gallery, gives forth a strange melody, which, though rather unsubstantial, gains in weight by a singular conformity and persistent repetition throughout the whole group. Zak's manner of painting may be compared to the tone of a flute, which has no great variability but is capable of exerting a peculiar fascination. A characteristic rhythm is indicated in these paintings by the curve of the bending heads, which gives all these figures a somewhat feeble, unreal appearance. Indeed, they are the products of Zak's romantic day-dreams, in which he created a world of his own. The pigments are singularly appropriate to the delicacy of the artist's vision; they are light in color and without weight and are applied with utmost discrimination.

An exhibition of landscape paintings and portrait drawings by Paul Citroen takes place at the Wasservogel gallery. The artist shows himself possessed of a remarkable ability to catch the special moods of landscape. In small size and with perfect adaptation, he creates unpretentious things, which ingratiate themselves through harmony of expression and the ease and dexterity of rendition. The portraits, however, do not live up to the standard of the artist's landscapes—their search for characteristic expression is somewhat strained and forced.

During the month of January the Barbazanges gallery of Paris will display bronzes, etchings, and drawings by Renée Sintenis of Berlin. This is the first time after the war that a German artist is to be shown in a comprehensive exhibition in Paris.

The Arnold gallery of Dresden has been lucky in acquiring a painting by

## LOS ANGELES

The sixth annual exhibition by "The Painters of the West" contains a large number of interesting paintings. The most popular picture will undoubtedly be Charles P. Austin's "La Buenaventura." This is the popular novel in paint, and exceedingly well done. Next to it hangs a very poetic Sierra picture by George K. Brandriff, "Solitude." There is delicate and delicious color in Douglas Parshall, A.N.A.'s "The White Oak," and the small "Zion Canyon" is the finest work he has yet shown us. Aaron Kilpatrick found a really interesting viewpoint for "In the Redwoods." Carl Oscar Borg's "Santa Barbara Hills" presses mountain majesty into a fine composition. The neighboring Puthuff, "Hills of Majesty," deals with similar forms more mysteriously lit.

For real spirit one turns to Karl Yens's "The Lord's Property." With brilliant, free strokes Yens has caught the religious exhilaration of a sacred rite. Thomas L. Hunt has produced a picture of rare depth in "The Harbor, Gloucester." Colin Campbell Cooper shows a delicate water-color, "Colonial House, Salem," and a glowing "Dahlia," while Norman Kennedy is represented by two cool, decorative works, "The Flower Vendor" and "The Return." Jean Mannheim is at his freshest in "Mount Morrison," alive with light and movement. Clyde Forsythe shows one of his best desert story-pictures, "The Endless Trail." De Witt Parshall, N. A., exhibits a large decorative canvas, "English Galleon," a very graceful work with bright, well-harmonized color and finely drawn water. Maurice Braun's "Sycamore in Spring" is admirably painted.

Barse Miller shows nine new paintings this month at the Ainslie Galleries. All are of California subjects with the exception of the whaling picture, "The First Lowering." Miller knows how to set off such a scene and paints here with greater freedom than when he must look always at nature as at a model. "The Hills in Gold" is a fine, broad conception, easily painted and capturing an essentially California mood.

Katharine Skeele, a young painter working in Italy, spent spare days hunting old art objects that pleased her. Now she is offering them modestly to the public at the Grace Nicholson Galleries with

Hans von Marées which was found in the artist's former home in Rome. This hitherto unknown work belongs to the artist's ripest period and depicts a man on horseback hunting a lion. The verve and impetuosity of the representation make this painting rank among the foremost of Marées' works.—F. T.

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a showing of her own paintings and drawings. In Italy and Austrian Tyrol, she hunted bits of carving, Byzantine panels, tiles, Majolica and paintings, with a remarkable flair for the art content. Miss Skeele's painting commences with Monterey water scenes, goes through studios portraits to modern treatments of cliff-built Positano, where she also painted lively characterizations of fishermen, and culminates in some jolly downward-looking street glimpses from Paris.

Several paintings by Dean Cornwall have arrived at the Stendahl Galleries. A three-paneled mural of covered-wagon days is a fine movement forward of colorful people, with much amusing detail excellently done. Other pictures show Arabs on the desert, by the waterside and in the shadow of mosques, brilliantly and carefully rendered.

## BUFFALO

Through the courtesy of Paul Bottenwieser a precious example of the work of Luca della Robbia, one of the greatest of the Florentines, is on view at the Albright Art Gallery.

The gallery has been enriched by the gift of a terra cotta bust by the German artist Lehmbuch, presented by A. C. Goodyear.

Several of the recent acquisitions, together with a small Madonna and Child by the master of the Saint Aegidius Legend, also a gem of XVth century Flemish adoration painting, and a choice small canvas by the Italian master Montagna, depicting Christ in a landscape setting, loaned by Paul Bottenwieser, make up a group which has been arranged to give holiday visitors something of the same flavor which they are met with when visiting European museums.

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## BOSTON

The exhibition by Dwight Blaney at the Guild of Boston Artists is a uniform showing, with no particular outstanding features. It consists of twenty-five water-colors and four oils. The subjects have been found in Weston, on Cape Cod and in Maine. Fall prevails in these pictures which are often studies of foliage along quiet waterways like the "Titonnet Pond, Wareham," a water-color which was formerly in the Desmond Fitzgerald collection and included in the New York sale of last spring.

The exhibition of paintings by Charles W. Hudson is just closing at the Boston City Club. Other pictures by Mr. Hudson

are hung in the Venetian room of the Hotel Somerset.

Water-colors by Nancy Jones fill the main gallery at Miss Horne's. Marion Huse is showing paintings in oil, mainly small sketches and a few pastels. The subjects are divided between Quebec and Paris and the pictures are indicated in vigorous manner and with appreciation for color.

Boston Architectural Club has just held a water-color exhibition, consisting of sketches in Mexico by Walter H. Kilham, sketches in Italy by Paul Lameyer and sketches in Bermuda by Hugh Perlin.

Water-colors prevail at the Doll and Richards Gallery. Jean Jacques Haffner contributes a group of sketches made in Paris, Venice and along the Riviera.

J. Olaf Olson, who is likewise showing water-colors spent the summer at Lake Louise, Lake Maligine and among the Indians of Kit Wanga.

The etchings by Sears Gallagher which are also at Doll and Richards consist of some seven or eight new plates and some twenty-five earlier ones.

The joint exhibition of paintings in oil by Theophile Schneider and Charles M. Cox fills all available wall space at the Copley Gallery, there being all told eighty-two pictures, large and small.

Paintings by George H. Macrum were recently shown at the St. Botolph Club. Mr. Macrum, an American painter now living in France, makes this show for his first time in Boston.

An exhibition of water-color paintings by Miss Marjorie Very is now on view at Hicks Gallery, Inc., 16-18 Fayette Street.

## MILWAUKEE

The Art Institute offers a rich December to its frequenters, in the numerous exhibitions there.

Paintings by Jane Peterson are being given a prominent display. They have much beauty of color and distinction of manner, and a delightful play of light and sunshine.

Boris Lovet-Lorski, Russian sculptor, is holding an exhibition of his sculpture at the Layton Art Gallery.

It includes his "Diana and Hounds," in bronze; and a number of figure pieces and portrait heads, the exhibition in all comprising about 25 pieces.

The Layton Art gallery is also having an exhibition of the "Fifty Prints of the Year," sent out by the American Institute of Graphic Arts as comprising the best product of the year in etching, lithography and wood cut. There are 25 prints from the "conservative" side, and as many from the "modern." The former were selected by Mrs. Bertha E. Jacques, who is well known in Milwaukee, and the latter by Rockwell Kent. The conservative group is composed chiefly of etchings and dry points of much beauty, with occasional lithographs and block prints, while the moderns have a preponderance of lithographs, very strong in style and vigorous in handling.

The exhibition of modern Swedish decorative arts is drawing many visitors to the institute's main gallery, where the walls are hung with Swedish hand made rugs and cabinets and tables display rare examples of silver, pewter, china, faience and glass. The Swedish glass, silver and pewter are a revelation. The glass has a particular grace and beauty in decoration and texture.

## METROPOLITAN Galleries

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PROVIDENCE

Exhibitions of wide interest filled the galleries at the Rhode Island School of Design, the Providence Art Club, the Tilden-Thurber gallery and the N. M. Vose gallery through the holiday season. The "Little Pictures" at the Art Club met the needs of those who seek some small souvenir of the work of their favorite artists. Rare Japanese prints, the Cizek drawings by Viennese school children and the antique musical instruments in the Steinert collection are features at the School of Design. Paintings by eminent artists and Block Prints by Eliza D. Gardiner were on view at the Vose gallery, while a group of etchings attracted interest at the Tilden-Thurber gallery. A small group of Nancy Dyer's character drawings were also on view, while Japanese Prints filled the wall cases in one of the School of Design exhibition galleries.

One of the most important paintings in the annual fall exhibition of recent American paintings at the Rhode Island School of Design, "The Two Hunters," by Gari Melchers, N. A., has been awarded the popular prize of \$200 at the 26th international exhibition at the Carnegie Institute, Pittsburgh. This is the fourth year that this prize has been won by an American painter.

The nearest competitors of the Melchers painting, in order of preference, were: "Self-Portrait," by Leopold Seyffert; "Scene from the Scottish Highlands," by John Kane; "A June Bouquet," by Silvio Pezzoli; "Spanish Sisters," by Abram Poole, and "Other Days," by Edward W. Redfield. The award was based on the votes of the visitors to the exhibition.

WASHINGTON

The Phillips Memorial Gallery is holding an exhibition of works by "Leaders of French Painting Today," which will remain on view until the last of January. This special exhibition, which comprises the works of eight painters and one sculptor, is set forth in the little gallery devoted to transient and changing collections, is represented by a still life, "Poppies and Mirror," and a small Spring landscape; Picasso by an interior, "Early Morning." Two works by Bonnard are shown, one the "Girl and Dog," familiar through previous showings. In this painting the upright vertical line is accentuated to an extraordinary degree.

Adjacent to Bonnard's paintings in this little gallery hangs the well known and very alluring "Interior" by Vuillard, a painting more in the old representative style, but with a touch of the new atmospheric effect and emphasis on design. Side by side on an opposite wall hang two paintings by Derain, one a land-

scape which has both strength and beauty, an exquisitely painted luminous sky, a boldly suggested dramatic landscape; the other a head, almost sculptural in its rendition.

Similar in character is the work of the one sculptor represented, Maillol—a head of a woman which might well belong to the Stone age, so primitive is its directness and boldness, so little is the consciousness of the sculptor evidenced to the observer. Lacking that amazing refinement which is found in the bold simplicity of the Egyptian head in the adjacent gallery, this modern work will be found to compare favorably in artistic quality—a severe test.

There are two impressive but essentially dreary landscapes by Segonzac, that in the little gallery being a picture of the Marne.

One of the painters represented in the current collection is also represented, and perhaps more interestingly, in the larger gallery. This is Andre, whose painting, "The Concert," in the larger gallery is shown for the first time, if we are not mistaken, and is an extremely clever work, a notable achievement.

Some of the treasures of the Phillips Memorial Gallery are invariably to be seen in the main gallery. For instance, the "Renoir," the superb "El Greco," the enchanting "Daumiers." To the last has lately been added "Man Reading," a fascinating, masterly work, low and rich in tone, extremely vital and significant. Here we have not merely form and vision, but the spirit of eternal youth, the impress of mentality. The man painted is not a mere puppet; he is reading, he is thinking, he is a personality, and he will live forever.

BALTIMORE

In the galleries of the Friends of Art a collection of textiles, quite gorgeous and elaborate, and prints from the Sarah Ireland collections are on view; at the institute more than three hundred black and white drawings submitted by Baltimore artists in the Evening Sun's annual contest are on display. Both are in a way homely displays, the one representing Baltimore draughtsmen in rather hasty moods with no grandiose ambitions, and in contact with subjects one is quite familiar with. It is entirely of the present moment of 1927. On the other hand, the display of Oriental art ranges over a considerable period of years. But it also impresses one as, in the main, of the moment even if that moment was of the eighteenth century. "The Yoshiwara by Moonlight," "The White Rain," Hokusai's "Fuji" and some of the work of Yeisha and Kunisada, are finely designed and exquisitely decorative.

At the institute we may see artists at grips with the contemporary facts of life, struggling to bring into the reality of everyday life an order which the Japanese obtains by faith and by rule.

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Thomas Agnew & Sons, 125 East 57th St.—Exhibition of pictures and drawings by old masters.

Ainslie Galleries, 677 Fifth Ave.—Exhibition of paintings by Harriet Marshall.

Anderson Galleries, 489 Park Ave.—Exhibition of paintings of Italy by Gennaro Favai from January 2 to 14.

Arden Gallery, 460 Park Ave.—Exhibition of garden sculpture.

The Art Center, 65 East 56th Street—Permanent exhibition by Mestrovic. Danish portraits and landscapes by Helene Sturtevant and Henrietta Marshall, landscapes and marines by Arthur Hammond and landscapes by Mrs. Alice Worthington Ball until January 11.

Babcock Galleries, 3 East 57th Street—Exhibition of paintings by Herbert H. Patrick from January 3 to 14.

Belmont Galleries, 137 East 57th St.—Primitives, old masters, period portraits.

Bonaventure Galleries, 536 Madison Ave.—Autographs, portraits and views of historical interest.

Paul Bottenweiser, 489 Park Avenue—Paintings by old masters.

Bourgeois Galleries, 693 Fifth Ave.—Fine paintings.

Brummer Gallery, 27 East 57th St.—Works of art.

Butler Galleries, 116 E. 57th St.—Exhibition of sporting prints and decorative paintings until January 31.

Daniel Gallery, 600 Madison Ave.—Exhibition of works by Dickinson, Kuniyoshi, Spencer, Knaths and Blume until January 10.

De Hauke Galleries, 3 East 51st St.—Modern paintings, water colors, drawings and decorative art.

Down Town Gallery, 113 West 13th St.—Exhibition of recent paintings and watercolors by Joseph Pollet until January 21.

A. S. Drey, 680 Fifth Ave.—Antique paintings and works of art.

Dudensing Galleries, 5 E. 57th St.—Exhibition of paintings by Ramond and Valentine Zubiaurre until January 31.

Durand-Ruel Galleries, 12 East 57th Street—Exhibition of paintings by William McMaier until January 14.

Ehrich Galleries, 36 E. 57th St.—Exhibition of Early Dutch, Flemish and Italian paintings.

Fearon Galleries, 25 West 54th St.—Old masters and XVIIIth century English paintings.

Ferargil Galleries, 37 E. 57th St.—Exhibition of paintings by Lauren Ford and sculpture and etchings until January 14.

Gainsborough Galleries, 222 Central Park South—Old masters.

Grand Central Galleries, 6th floor, Grand Central Terminal—Exhibition of American Society of miniature painters and recent paintings by John P. Folinsbee, A.N.A., from January 4 to 14.

P. Jackson Higgs, 11 E. 54th St.—Exhibition of paintings by Elisee Maclet.

Holt Gallery, 630 Lexington Ave.—Exhibition of oils and etchings by Franklin Bennett until February 14.

Intimate Gallery, Room 303, Anderson Galleries, 489 Park Ave.—Paintings by Arthur G. Dove until January 11.

Edouard Jonas Galleries, 9 East 56th St.—Pictures, works of art and tapestries.

Kennedy Galleries, 693 Fifth Ave.—Exhibition of etchings by Levan West during January.

Thomas Kerr, 510 Madison Ave.—Antiques.

Keppel Galleries, 16 E. 57th St.—Exhibition of etchings and drawings by Herman A. Webster until January 12.

Kleinberger Galleries, 12 E. 54th St.—Ancient paintings.

Kleykamp Galleries, 3-5 E. 54th St.—Chinese works of art.

Knoedler Galleries, 14 E. 57th St.—Exhibition of etchings, engravings and wood cuts of the XVth and XVIth centuries from January 4 to 28.

Kraushaar Galleries, 680 Fifth Ave.—Exhibition of paintings, sculpture and decorative media by George Biddle from January 4 to 18.

John Levy Galleries, 599 Fifth Ave.—Old masters.

Lewis and Simmons, Heckacher Bldg., 730 Fifth Ave.—Old masters and art objects.

Little Gallery, 29 West 56th St.—Exhibition of French silver by Leparra until January 21.

Macbeth Gallery, 15 E. 57th St.—Exhibition of recent paintings by Jonas Lie, N.A., January 3 to 23 and portrait drawings by Edith Leslie Emmet January 3 to 16.

Dulcie McCullough, 53 East 55th Street—French Provincial Furniture.

Metropolitan Galleries, 578 Madison Ave.—American, English and Dutch paintings.

H. Michaelyan, Inc., 20 W. 47th St.—Oriental rugs, antique tapestries.

Milch Galleries, 108 W. 57th St.—Exhibition of watercolors of West African native types by Erick Berry and paintings by Jacob Dooyewaard until January 14.

Montross Gallery, 26 E. 56th St.—Exhibition of water colors by Charles Hopkinson from January 3 to 14.

Museum of the City of New York, Gracie Mansion, 88th St. & East River—Exhibition of Old New York Costumes until January 16.

National Society of Women Painters and Sculptors, 17 East 62nd St.—Special exhibition, black and whites, etchings, block prints, etc.

New Art Circle, 35 West 57th St.—Exhibition of paintings by Edwin Booth Grossman until January 14.

New Gallery, 600 Madison Ave.—Exhibition of paintings by Merton Clivette until January 7.

Newhouse Gallery, 724 Fifth Ave.—Exhibition of American and foreign paintings.

Opportunity Gallery, 65 East 56th St.—Third exhibition of modern art, works selected by Georgia O'Keefe until January 12.

Rehn Galleries, 693 Fifth Ave.—Exhibition of paintings, drawings and lithographs by George Bellows until January 21.

Ralston Galleries, 730 Fifth Ave.—Old masters.

Reinhardt Galleries, 730 Fifth Ave.—Exhibition of old and modern masters.

Schwartz Galleries, 517 Madison Ave.—Exhibition of fine prints through January.

Scott & Fowles, 680 Fifth Ave.—XVIIIth century English paintings and modern drawings.

Jacques Seligmann Galleries, 3 East 51st Street—Ancient paintings, tapestries and furniture; also Special Exhibition of screens and panels by Maud Earl until January 15.

Messrs. Arnold Seligman, Rey & Co., Inc., 11 E. 52nd St.—Works of art.

Marie Sterner Gallery, 9 E. 57th St.—Exhibition of watercolors by Ernest Thurn from January 5 to 14 and portraits by Ingres, David, Chardin and others from January 5 to 21.

Arthur Tooth & Sons, Madison Hotel, 15 East 58th St.—Exhibition of fine English portraits, modern British and French art.

Valentine Gallery of Modern Art, 43 East 57th St.—Exhibition of paintings by Bonnard, Derain, Matisse & Segonzac beginning January 1.

Van Diemen, 21 East 57th St.—Paintings by old masters.

Vernay Galleries, 19 E. 54th St.—January 2, Exhibition of old English Aquatints, sporting prints and needlework samples.

Weyhe Gallery, 794 Lexington Ave.—Drawings by Diego Ribera until January 23.

Whitney Studio Club, 10 West 8th St.—Exhibition of paintings by Klitgaard, Tiemer & Rohland from December 20 until January 7.

Yamanaka Galleries, 680 Fifth Ave.—Works of art from Japan and China.

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